

FINE ARTS DEPT.

# SCHOOL ARTS

PUBLIC LIBRARY

MAY 3 1947

DEPT. OF ARTS

of art,  
by step  
d forms  
esign."

students  
n every-  
modern  
e class-

e author  
niversity.  
y and a

Bill me.  
oy and Color

COMPAN

PEDRO  
de LEMOS  
EDITOR  
STANFORD  
UNIVERSITY  
CALIFORNIA

CHILD ART  
MAY 1947

VOLUME  
46  
NUMBER  
9  
50 CENTS



#### FROM PIPE CLEANER TO PUPPY WITH A TWIST OF THE WRIST

Sounds like story-book magic? That's exactly what it is—except that the magic lies in your own fingers rather than in a magic wand. The pipe cleaner kit, distributed by the American Pipe Cleaner Co., contains 100 woolly, colored 12-inch pipe cleaners that may look like interesting objects to you—but when you start to let your imagination guide your fingertips, all sorts of lively objects spring to life as you twist out designs, ornaments, and animals. Use the kit as amusement for grown-ups, children, guests—and for creating original and attractive gifts. If you need a "self-starter" to put your ideas into action, use the full-color instruction sheet showing step-by-step instructions for creating butterflies, dogs, houses, and all sorts of ornamental objects. And remember, these colored cleaners can be used over and over again by simply "unbending" and reshaping them.

Discover for yourself the fun of twisting out ideas in bright colors. Send today for your kit of 100 large-size pipe cleaners with instruction sheet. \$1.00 plus 3 cents postage brings your PIPE CLEANER KIT to you. The address is Secretary, 175 Printers Bldg., Worcester 8, Mass. Send before June 15, 1947.

#### BLACKFEET CRAFTS

How would you like to learn all about the crafts of the historic Blackfeet Indians? Here's your chance—a 66-page booklet packed with photographs and diagrams showing the handicrafts accomplished by these "first Americans." Written by John C. Ewers, Curator of the Museum of the Plains Indian at Browning, Montana, this booklet is published by the United States Indian Service in the Haskell Institute, Lawrence, Kansas. You'll feel as if you've had a real visit to the reservation from the moment you step inside the attractive colored tepee that adorns the cover until you view the final piece of intricate beaded blanket band on the last page. For those interested in duplicating the designs, there are drawings with color keys. Others will find pleasure just looking at the photographs of the Indians as they model the beautiful beaded skin garments, intricate feather headdresses and necklaces of animal teeth and bones. Over 77 illustrations plus the story of symbolism of Indian design, the various kinds of painting, decoration, and the historical background of the Indian crafts makes BLACKFEET CRAFTS by Ewers well worth the 53 cents that brings your copy to you. Send your request to Secretary, The Family Circle, 157 Printers Bldg., Worcester 8, Mass., before June 15, 1947.

#### THE BOOK LOVER'S MAP OF THE BRITISH ISLES

Here's a book dedicated to the delight of all lovers of English literature from the time of Chaucer to the present day. Perfect for the correlation of English and art classes, this map enables pupils to see the names of the authors on the spot where they lived as well as colorful pictures of the characters as they step out of favorite novels, poems, and childhood stories. 20½" x 27" in size, this map is lithographed in seven colors and shows England, Scotland, Ireland, and the surrounding sea, dotted here and there with ships under full sail, frolicsome dolphins, and a mermaid, combing her long golden hair. In the upper corners we find a compass and the British coat of arms. These are drawn so vividly that one can almost hear the lion's roar and see the shining tip of the unicorn's horn. In the lower left corner is a 5½" square inset of London showing the sections made famous by authors and the characters they created. Truly a trip through the ages, you find everything from Mr. Pepy's office and the scene of the Great Fire of 1666 to the scene of Peter Pan's garden and THE CITADEL. The map of the islands brings all your favorite books to life—there's Alice in Wonderland in her demure little pinafore, the Brontë country, Lassie of LASSIE COME HOME, Robin Hood, and many, many more.

This map is accompanied by a key that makes it easy to locate the author's home or the setting of all your favorites of literature, from childhood through adulthood. Divided into seven sections for your convenience, you'll find the outstanding works of North England, Middle England, South England, Ireland, Scotland, Wales, and London. 192 pieces of literature are represented.

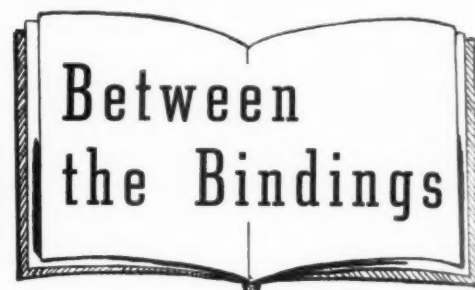
See for yourself the way art and literature are correlated into a meaningful pattern through this attractive map that is equally at home in the living room or classroom. Fun for all ages, this colorful rose-bordered map is yours for months of enjoyment for only \$1.53. Send your request for the BOOK LOVER'S MAP OF THE BRITISH ISLES, publication of the R. R. Bowker Company, to Secretary, The Family Circle, 175 Printers Bldg., Worcester 8, Mass., before June 15, 1947.

...

We have just received a most interesting letter from Concha Romero James, Chief of the Division of Intellectual Cooperation of the Pan American Union. Mrs. James tells us that Professor Antonio Mori of Argentina would like very much to bring about an exchange of work by his students with schools of a similar rank in this country. Professor Mori teaches Advanced Art courses in the Normal School of Women of Rosario, Argentina. The girls are in the third and fourth year and their average age is 18. Here's a chance to compare creative ideas and ability with our southern neighbors. If you are interested in such an exchange, send your name to Secretary, School Arts Family, 175 Printers Bldg., Worcester 8, Mass. We'll see that your name is forwarded to Professor Mori.

#### ROUND TRIP

Send for your ROUND TRIP of the May Family Circle. \$3.09 brings you the three items described in these two columns. Remember to send your order before June 15.



*Bringing you brief reviews of the better books for your school and personal library*

#### THE DOLL HOUSE BOOK

Here is a book by Helen Dean Fish that brings back the thrill of making doll houses and miniature furniture. THE DOLL HOUSE BOOK contains 154 pages of detailed instructions, illustrations, and ideas for making and furnishing the doll house, using such items as cardboard boxes, dowel sticks, lollypop sticks, match boxes, bon-bon cups, and similar easy to obtain materials. Not a single detail of housekeeping has been overlooked by the authoress—you find everything from petit point stools to hand mirrors, from cook jars to luggage racks—not to mention mattresses, rugs, curtains, family portraits for the mantel, and all the other items needed for a well-organized home, whether real or miniature.

Use a doll house project to help in training pupils to use their imaginations in seeing the items they need in everyday objects. It's fun to make furniture to scale, plan and work out color schemes and arrange furniture. Truly perfect for the child, parent, teacher, hobbyist, and all others who have never quite outgrown their love of miniature perfection, this book is available for only \$2.25. Send your order to Creative Hands Book Shop, 175 Printers Bldg., Worcester 8, Mass.

#### HOW TO DRAW ANIMATED CARTOONS

"Any one who can draw a circle can learn cartooning" says Alvin Epstein, author of HOW TO DRAW ANIMATED CARTOONS—and then proves his statement in the 64 pages of lessons and illustrations. All the fundamentals of successful cartooning are taken up and pointed out carefully. For instance, did you realize that most animated cartoon figures have four fingers instead of five to avoid a cumbersome look and speed up the action? This is just one of many such valuable tips that you'll put to work for you. Each lesson is illustrated and accompanied by a problem for the pupil to work out.

Equal to a complete course in the comparatively new field of animated cartooning, this book takes the stiffness out of drawing and results in a lively new approach—and how your pupils enjoy drawing scowling surfs, smiling sunflowers and sophisticated Pekinese. Animated cartoons place the emphasis on action, expression, and enjoyment for every pupil. Send \$2.50 today for your copy of HOW TO DRAW ANIMATED CARTOONS to Creative Hands Book Shop, 175 Printers Bldg., Worcester 8, Mass.





# ARTISTA...Water Colors That Sing

Of all the many fine art products that bear the Gold Medal seal of superiority, none surpasses Artista Water Colors in sheer brilliance and flexibility. These smooth-flowing, truly balanced colors respond readily to the touch of the brush and, when one is mixed with or laid over another, produce new colors of singular radiance. Such qualities as these cannot help but inspire confidence and encourage creative expression. Again boxed in metal, in two sizes as illustrated.



**BINNEY & SMITH CO., NEW YORK 17, N. Y.**

20 STYLES FOR  
COMPLETE VERSATILITY

**for**  
**FASTER** *smoother*  
**neater** *effortless*  
**LETTERING**

Preferred by  
professionals  
and  
students...  
everywhere

**Esterbrook**  
LETTERING PENS

THE ESTERBROOK PEN COMPANY, Camden, New Jersey • The Brown Bros., Ltd., Toronto, Canada

## VISIT THE INDIAN COUNTRY



with Pedro deLemos' portfolio INDIAN ARTS. You'll gather a wealth of designs as they are applied to the pottery, basketry, blankets, silver work, and many other Indian crafts carried out by the skilled Indian workers of the colorful Southwest.

Your pupils get a real thrill out of seeing photographs of handicrafts being made in the pueblos of the Zuni, Laguna, Zia, San Ildefonso, Santa Clara, Acoma, Hopi, any many other tribes of the Pueblo and Navajo peoples. The photographs are so clear that looking through this folio is just like taking a real tour of the Indian country.

There are 27 plates, five of designs, and an outline leaflet showing courses of study and suggested applications for the Indian designs. This working combination is sure to inspire every pupil to create original designs following the geometric and abstract styles.

Send \$1.50 for your copy of INDIAN ARTS today  
SCHOOL ARTS Magazine - 175 Printers Building, Worcester 8, Mass.



# THE BETTER YOUR TOOLS THE BETTER YOUR WORK

Since 1832, Winsor & Newton has supplied fine colors and brushes to artists all over the world.



**Winsor & Newton**  
**INC.**

31 UNION SQUARE WEST  
NEW YORK 3, N. Y.  
U. S. A.

THE HUGHES OWEN CO., Ltd., MONTREAL. OTTAWA, TORONTO and WINNIPEG CANADIAN AGENTS

**GENERAL'S**  
DRAWING PENCILS

USE KIMBERLY  
DRAWING PENCILS  
for satisfactory results in your pencil drawings and  
for added delight use

THE NEW MULTICHROME  
COLORED DRAWING PENCILS  
50 beautiful, brilliant colors

Multichromes in sets of 12-24-36-48 colors  
Kimberlys in 22 accurate degrees  
Buy them from your art supply dealer

Makers of Fine Pencils since 1889 **General Pencil Company** 67-73 FLEET STREET, JERSEY CITY 6, N. J.

# *Incentive to* PROGRESS

**B**ack again—and doubly welcome—the new metal box for Devoe Water Colors! Not only is it attractive in appearance, but it is efficient in design and construction to make it a better working tool. In combination with Devoe Water Colors, it becomes a definite incentive to progress in the classroom.

It is, in addition, another welcome step in our efforts to make all Devoe school and artists' materials readily—and fully—available once more.



## DEVOE QUALITY PRODUCTS

ARE INCENTIVES TO PROGRESS

OIL COLORS · WATER COLORS  
SHOW CARD TEMPERA COLORS  
DRY ART COLORS



### DEVOE & RAYNOLDS COMPANY, INC.

787 First Avenue, New York 17, N. Y.

## WHEN—

... hands feel clammy. Have had a trying time removing paint... Grease weighing them down like they were loaded with lead... Pores filled with dirt and grime...



## USE Highlite Hand Cleaner

(3 Ways Better and Faster)

Scoop up just enough "HIGHLITE" to cover your fingertips. Simply apply the gentle, non-abrasive cream to your hands.

WATCH "HIGHLITE" break down the particles of dirt... Remove all paint and grease. Atomize and draw from the pores even the specks of oily inks. All the impurities are carried away in a matter of seconds.

Wipe your hands. That's all there is to it! Not a drop of water necessary. Your skin will breathe again and feel fresh and clean. Your hands will float freely through your work. Ideal for all your location work, too.

All paint and art supply stores carry "HIGHLITE"... just ask for it by name. Since "HIGHLITE" does go quickly, we will be only too happy to mail you a container immediately. Just enclose fifty cents in coin or money order and mail today.



## SPECTROME COMPANY 203 EAST 18th STREET, NEW YORK 3, N. Y.





# SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

Jane Rehnstrand  
ASSOCIATE EDITOR

Pedro deLemos  
EDITOR-IN-CHIEF

Esther deLemos Morton  
ASSOCIATE EDITOR

STANFORD UNIVERSITY CALIFORNIA

The Davis Press, Inc

Worcester · Massachusetts

Publishers

The School Arts Magazine is a monthly periodical, published ten times a year, September to June, and is indexed in the Readers' Guide to Periodical Literature and the Education Index

## ADVISORY EDITORS

ELISE REID BOYLSTON  
Supervisor of Art, Elementary Schools, Atlanta, Georgia

JOSE NETZORG KERR  
Illustrator and Designer (Formerly Teachers College Art Supervisor), Waldwick, New Jersey

GLEN LUKENS  
Chairman of the Department of Crafts, University of Southern California, Los Angeles, California

ELIZABETH FREMBLING-MAIRE  
Stanford University, California

HESS FOSTER MATHER  
Supervisor of Art, Minneapolis, Minnesota

ALFRED G. PELIKAN  
Director of Art Education, Public Schools, Milwaukee, Wisconsin

CORNELIA M. PERKINS  
Phoenix Union High School, Phoenix, Arizona

EDITH REEVES  
Modern Designer of Textiles, New York City

CLARA P. REYNOLDS  
Formerly Director of Fine and Industrial Arts, Grammar and High Schools, Seattle, Washington

BERNICE V. SETZER  
Director of Art, Des Moines, Iowa

THEL V. SIBELL WOLLE  
Head of Fine Arts Department, University of Colorado, Boulder, Colorado

ELLA M. WADSWORTH  
Art Hobbies Workshop, Tucson, Arizona

WILLIAM G. WHITFORD  
Chairman of the Department of Art Education, University of Chicago, Chicago, Illinois

## BUSINESS DEPARTMENT

WILF. GOWARD  
Business Manager

JUSTON GREENE  
Managing Editor

WILLIAM B. JENNISON  
Advertising Manager

ET F. DAVIS  
Subscription Manager

WIGHT H. EARLY  
Advertising Representative  
20 N. LaSalle St., Chicago 2  
Phone CENTRAL 2184

## Subscription Rates

United States, \$4.00 a year  
Foreign, \$5.00

In Canada \$4.00 through  
Subscription Representative  
Wm. Dawson Subscription  
Service Limited

2 King St., East, Toronto, 2

Copyright 1947  
by The Davis Press, Inc.  
Worcester 8, Massachusetts

Volume 46 No. 9

## CONTENTS

May 1947

### CHILD ART NUMBER

Edited by ESTHER deLEMONS MORTON, Associate Editor

#### COVER DESIGN

THE CHILDREN'S TREE . . . . . Esther deLemos Morton

#### ARTICLES

CHILD ART TODAY . . . . .	Anna Dunser	293
STUDENTS' PAINTINGS FOR SCHOOLROOM DECORATION . . . . .	Leon L. Winslow	297
A GENERATION OF ART EDUCATION AT THE WORCESTER ART MUSEUM . . . . .	Minnie G. Levenson	299
WHERE IS OUR CHILD ART? . . . . .	Gretchen Grimm	301
THE CHILDREN'S SUMMER STUDIO . . . . .	Maud Ellsworth	303
CLAY THAT WAS PLAY . . . . .	May E. Brady and Joyce Massey	307
FLOWER ARRANGEMENT FOR SMALL CHILDREN . . . . .	Marian K. White	309
TONGUE DEPRESSOR TOYS . . . . .	Shirley Polansky	312
GOOD-MANNERED PIGTAIL DOLLS . . . . .	Elise Reid Boylston	313
OUR HARVEY . . . . .	Claire Birtz	314
THE FRIEZE IN THE GRADES . . . . .	Sara Mae Penney	316
FUN WITH SCRAPS . . . . .	Amy Elizabeth Jensen	318
A PAPER PLATE SHADOW PLAQUE . . . . .	Marian Black	319
LIVING STILL LIFE . . . . .	Margaret Rea	320

#### ILLUSTRATIONS

PAN AMERICAN PAINTINGS OF CHILDREN . . . . .		290
A LITTLE MAID OF BERNE, SWITZERLAND . . . . .		290
CHILD ART IN FRANCE . . . . .		291
A GROUP OF CHILDREN'S DRAWINGS . . . . .		292
KINDERGARTEN PLANT ARRANGEMENT . . . . .	Bernice V. Setzer	308
STOCKING TOYS . . . . .	Mabel Lacombe	309
PAPIER-MÂCHÉ TOYS . . . . .	Jewel H. Conover	310
WOODEN TOYS . . . . .	Laura Pepper	311
CHALK TECHNIQUE . . . . .	Ann Powers	315
CUT PAPER PICTURES . . . . .	Frances L. Stolkes	321
SEVENTH AND EIGHTH GRADE FINGER PAINTINGS . . . . .	Ruth N. Wild	323
AMERICAN STUDIO PAINT BOOK PAGE . . . . .		324

All communications concerning articles and drawings for SCHOOL ARTS publication should be addressed to the Office of the Editor, SCHOOL ARTS, STANFORD UNIVERSITY, CALIFORNIA.

All manuscript, illustrations, and photographs are submitted at owner's risk. The publishers take every precaution to safeguard material while it is in our possession, but we assume no responsibility for it while it is in our possession or in transit.

SCHOOL ARTS MAGAZINE subscriptions and orders for SCHOOL ARTS PUBLICATIONS should be sent to SCHOOL ARTS, PRINTERS BUILDING, WORCESTER 8, MASSACHUSETTS.

BACK ISSUE PRICES: Copies one year old or more, when available . . . . . 60 cents each

N. Y.

May 1947

**W**E DEDICATE this issue to little children the world over, as it is through them that we see Creative Art at its best, unprejudiced by racial differences or political ambitions.



*Above left: First Communion, Maria Capdevila of Cuba*

*Above right: Girl with Doll, Diego Rivera, Mexico*

*Lower left: Manuelito, Pachita Crespi, Costa Rica*

*Courtesy of the Pan American Union*

*Lower right: A Little Maid of Berne, Switzerland*

*Courtesy of Swiss Federated Railroads*



## CHILD ART IN FRANCE

**V**ARIED as the customs and traditions of their homelands may be, children's interest in creating in visual form is universal. Eager for new experiences, they readily adapt themselves to any medium made available to them.

These youngsters in a nursery school in France, undisturbed by the unsettled world around them, concentrate on their weaving with the patience and skill of experienced weavers.

*Authenticated News Photographs*



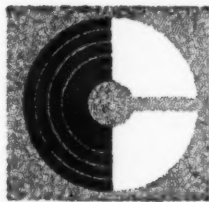


A group of children's drawings from the second to the fourth grade which show the variety of ways that children draw people. In each case, the people are a part of the whole composition



# CHILD ART TODAY

ANNA DUNSER, Art Director, Maplewood-Richmond Heights Schools, Maplewood, Missouri



CHILD Art, as term, to distinguish the art of the child from that of the adult, is of recent origin. Perhaps we first heard of it when Franz Cizek conducted his school for children in Austria. Or perhaps it was our kindergarten and our private progressive schools that first gave us the idea, if not the term, Child Art. At any rate, since the time it was first recognized, there have been intrepid teachers who have valued it and encouraged the children to continue to express themselves in their own way. This recognition and encouragement of a natural tendency, in small children, to express thought and feeling in a visible form with remarkably satisfactory arrangements, is commonly known as teaching creative art.

Children in nursery schools, in kindergarten, and often in first and second grades need only the opportunity to do some creative work. The teacher furnishes time, space, and materials. Children are born with the experimental attitude. They use the art material to endeavor to express some thought or some feeling. But as children grow older, their nature changes and they express themselves in different ways and about different things. The methods of teaching art must keep pace with the change in the children. Somewhere art ceases to be Child Art and becomes Adult Art. At all stages it must be taught so that it remains truly self-expression and beautiful arrangement.

Creative Art in its first and simplest form, that of small children, has not yet been accepted by all teachers. There are those who have not seen it and have not had the courage to try such teaching when they have only read about it. Some have not believed that it could be done.

Not long ago a young and enthusiastic director of art endeavored to convince the teachers of her city that creative teaching is more real and more necessary than the copy type of art. She told them that they need not take her word for it alone but that they might read books and magazines written within the last ten years to find that creative art is considered the sensible procedure. One of the teachers remarked that she would not read *anything* about art that had been written within the last ten years! She felt that it was just a fad which would soon die out and we would all go back to copies and dictation in art.

How extensive the teaching of creative art is at the present time would be difficult to determine. Investigators have found that there is more creative teaching in the primary grades than in the intermediate grades and more in the elementary schools than there is in junior and senior high schools, and the least is found in teachers' colleges. This decrease of creative teaching as one follows it through the grades may be due to the increasing difficulty in teaching the subject and keeping it creative. Instructors in teacher-training institutions have a great responsibility in training the elementary teachers in the ways of teaching creative art, but often they have not dealt with small children for many years and they have not seen the possibilities. Therefore, young teachers go forth to teach art and do not know how to begin. They are usually willing and often eager to learn.

The experience of one primary teacher will illustrate the point. This teacher entered a workshop where creative art was explained. At the end of the two weeks she expressed herself as follows: "I now feel more secure. I had dreaded my art teaching because I thought that I must know just what the children were to produce. I *didn't* know, and I didn't see how I could have guided them to get certain results even if I had had a vision of the results beforehand. I couldn't tell them what was wrong in each instance and couldn't tell them how to make it right."

"But now," continued this teacher, "I have a different attitude. I know that I do not control the output of the children. I go at it to find out what they can do. I watch closely, show interest, praise results, but never show or feel anxiety. It is much like giving a test. I do not give the answers. I look for *their* answers. We will look at the results together, the children and I, to learn to judge, improve, and enjoy the creative art work. Now I shall look forward to teaching children through art materials."

Improving the art work comes through more experience and judging pictures as to: filling the page, connecting parts of the picture, making important things large. It has nothing to do with more accurate drawing.

When a teacher has been thoroughly convinced that the very small child will seek to express himself if he has material, she will want to know what comes next. She asks, "Does one ever suggest subject matter?" A teacher is always influencing a child's thinking and hence his choice of subject matter for his art work. She may not be doing it intentionally, but every time she takes the children into the yard, or along the street, tells them a story, or reads to them, asks them to tell of their experiences, she is suggesting subject matter. As the children reach the second or third grade, she does it intentionally and sometimes assigns certain subjects for the specific reason that the children have been repeating themselves in their paintings and other art work. While the child is quite small, each piece of work is a struggle. He uses his whole body, he chews his tongue, and concentrates on the work at hand. In this way he grows in ability to express his feelings. When he draws houses, children, trees, animals in the way most children do, he may keep at these simple forms until it requires no effort or concentration. Then he ceases to think and grow.

The teacher suggests *particular houses*—*your house, the house across the street, or a house in a story, or she describes an unusual house*. They are not practicing the drawing of houses. They are trying out different kinds of houses, but each is within a rectangle and is a part of a whole composition. The teacher never says, "You don't draw houses very well. Try again." No, she gives them a chance to draw more houses, different houses, just as she gives them a chance to draw other things.

So again, they are working hard to express their ideas and enjoying it! The word "practice" is not appropriate or tactful in connection with art. Practice implies a repetition for skill, as in penmanship. But if a person were writing a short story he would not do the same story over and over without change in order to become skillful at short story writing.



A group of drawings showing how children in the lower grades draw houses. The houses, however, are in a composition and are not drawn independent of other things in the picture



It is in the ranks of the intermediate and high school teachers and directors of art that differences of opinion appear in regard to methods of keeping the art creative.

Not long ago a group of art educators from different states met around a council table to discuss problems dealing with art in the school. Someone raised the question, "How can art in the public schools be brought to the people in the community in a way that they may understand the teaching of the subject?" One member of the group suggested that the work of one particular person who has been successful in his art—a professional or commercial artist—be displayed. His first efforts, his work in school at different levels through high school, would, according to this art teacher, convince the community that art is an important subject.

Another member of the group said that this would be by-passing the real purpose of teaching art and might serve to discourage parents and children. The reaction might be, "But that boy had talent. My child has no talent in art. It just isn't in the family." This art teacher had a counter proposal. She advised that the schools display work of many children at different levels, that the parents might see that there is a natural way for children to draw and develop just as there is in other lines of work. When mother sees her child's work among that of other children, she no longer is self-conscious and apologetic, for she sees that other children make those "funny looking pictures" too. If the parents could see work from other schools in other states and nations they would see that children do not make trees look like real trees but make them as other children do the world over.

Then, too, teacher should explain to the parents that the children are using initiative and imagination, are developing self confidence and ironing out maladjustments through the art work. Several teachers in one large school hit upon a unique way to explain the art to the parents. A primary teacher would have each child tell his story and she would print—often not more than one line—on the picture. When she had a meeting with the mothers, she showed the pictures and stories. The mothers were pleased. The teacher explained that she could not write their stories as often as she would like to, for it took time to write for thirty children. But she suggested that the parents encourage the children to talk about their pictures and the mother or father write the story on the back of the paper. The teacher could then read the story to all of the children when it was brought to school—if the child had not yet learned to read it for himself.

The teacher also encouraged the parents to write any stories that the children dictated and then the children could illustrate them later if they so desired. The mothers were delighted with the plan, and the teacher was secretly elated for she knew that the parent could not help seeing the similarity between making pictures and writing stories.

These are the primary teachers who think of the child first and art work second. One who believes we are teaching art in order to find and encourage the talented pupils is placing art as more important than children. They say that they are teaching art to all of the children because the majority will be consumers, but they say nothing of the value of art in developing desirable traits in the child.

There are many books and magazines which are helpful to the art teacher, but it is a sad fact that there are still too many that are lagging far behind the actual practice in the more-up-to-date schools. These

publications carry articles which advocate copying, all in the name of a "vocabulary" for a subject which is a *natural means of expression* and needs no vocabulary other than materials. Creative art is like the tone of the voice which expresses emotion without special training. Fifty years ago books on elocution had pages of directions and illustrations to show the student how to hold the head, hands, and body, and in what direction to move in order to express different feelings when reading or reciting poetry. At the present time we believe the feeling of the speaker should dictate the gestures, if any, when reciting in public.

Each stroke of the brush expresses the feeling of the creator of that stroke. Lines are drawn to say something from within. Lines and brush strokes are as sensitive as the modulations of the voice. Therefore, no one can show the child how to make the lines that will say "boy sitting" for him.

The art teacher who is thinking of art first and the child second is probably very sincere in her efforts to make America art-conscious by having more and better artists and by having people appreciate the work of the masters. The teacher who thinks of the child first is not preventing anyone from becoming an artist (for better or for worse). She is giving each child a firm and broad foundation upon which he can build any kind of life.

The "art first" teacher will say there is danger that art will become the handmaiden of the other subjects. She sees that the children will resort to pictures to find how the pioneers dressed, what their houses were like, and any other details that they need in illustrating their social science studies. The children's pictures may then become copies of those in the book. The "child first" teacher also knows that there is that possibility. But the two teachers solve the problem in entirely different ways. The former would discourage any integration, that art might remain pure art. But the teacher who thinks of the child first and his all-around development will welcome the chance to have her pupils express themselves in regard to their other school subjects. If she teaches all the subjects, she will teach the content subjects in such a way that the happenings seem real and the children will be eager to picture things the way they understand them. They are asked to paint things as they imagine they looked. The results will show how well or how poorly they understood what they studied.

If the flag of the United States appears upon the *Mayflower*, or Washington is shown talking over a telephone, the teacher can see what she needs to emphasize in future social science lessons, but these mistakes in historical timing have nothing to do with art quality. Again, think of it as a test. If the art teacher is not teaching other subjects and the correlating is done at her own instigation, the problem is the same, only she feels no responsibility for inaccuracies in historical knowledge. If some other teacher requests the art teacher to assign historical subjects, and the children picture them as they understand them, though their knowledge is scanty, the art teacher could show the pictures to the history teacher and suggest that the children illustrate that subject a little later after they have had more time to straighten out facts in their minds.

In the intermediate grades there is some danger that the children will become discouraged with their way of drawing things. This is caused by outside influences such as other children, parents, other teachers, or anyone who tells the child that his work does not look right. No one likes ridicule and children

would prefer to quit all art work to having it ridiculed. Two methods of encouragement are used by the art teacher. Sometimes one works, sometimes both. The pupil is encouraged to appreciate the design in his work for it is far more important than accurate drawing. If the child is particularly interested in drawing he can improve by being more observing. A man who knows a machine quite well can draw a diagram of it, while an artist who knows nothing about the machine cannot draw a picture of it.

The teacher should have a conference with the mother of any child who grows discouraged. When the mother understands the real purpose of the art lessons, she will not ridicule it or allow other members of the family to laugh at the work and throw cold water on the child's enthusiasms.

If these children have done creative work in the lower grades and do it as a matter of course, they will not be too easily discouraged. They not only make pictures but they originate designs and use them on many things. They enjoy block printing and stenciling so much that art lessons are a joy.

In the majority of schools, art becomes an elective in the eighth grade, which means many children do not have time or opportunity to take art after they leave the seventh grade. Too many people—children, teachers, and parents—assume that the art lessons have been for naught if "talent" has not been discovered in the child.

It should be explained to children who are taking art for the last time that the purpose of the lessons has not been to develop skill in drawing—this would do

them little good in adult life—but the lessons have been to show them that they do have ideas—good ideas—that are worth expressing, and the lessons have taught them to organize or arrange their work, their play, homes, yards, cities, and every other thing that is to be arranged. It has taught them to do more attractively the work that had to be done anyway. The teacher had no idea of making artists of them, only in the sense that we are all artists to some degree. The majority of junior high age children can understand such reasoning. Then perhaps we shall have a new generation which recognizes the value of art teaching in the public schools.

If the most of the children have learned to appreciate simple rhythmic borders and all-over patterns of interesting shapes, they will use them to decorate curtains, table covers, dresses, and all sorts of household articles as well as outdoor things. When art educators have attained such results they are on the high road to developing an American folk art which will make it possible to give gifts that cannot be duplicated in every store from Maine to California.

To attain real and lasting results in creative art each teacher must do his part from the time the child enters nursery school or kindergarten until he leaves the last art class in his educational journey. The personality development is a part of the child's art training that results in good taste. The unusual idea expressed in an organized way can be enjoyed by those that produce as well as those that look—whether you call it developing good taste or developing a good citizen.



An all-over pattern which was drawn in lively reds, yellows, blue, and green wax crayons, by Vera Schnarr when she was in the first grade at Lyndover School, Maplewood, Missouri. Upon completion of her crayon design she coated the entire piece with black tempera and the results were this striking pattern most adaptable to textile design





Junior High School girls study a painting entitled "Primitive Man," by a student of the Gwyns Falls Park Junior High School, which was included in the exhibition of the School Museum of the Baltimore Department of Education

## STUDENTS' PAINTINGS FOR SCHOOLROOM DECORATION

LEON L. WINSLOW  
Director of Art Education, Baltimore, Maryland

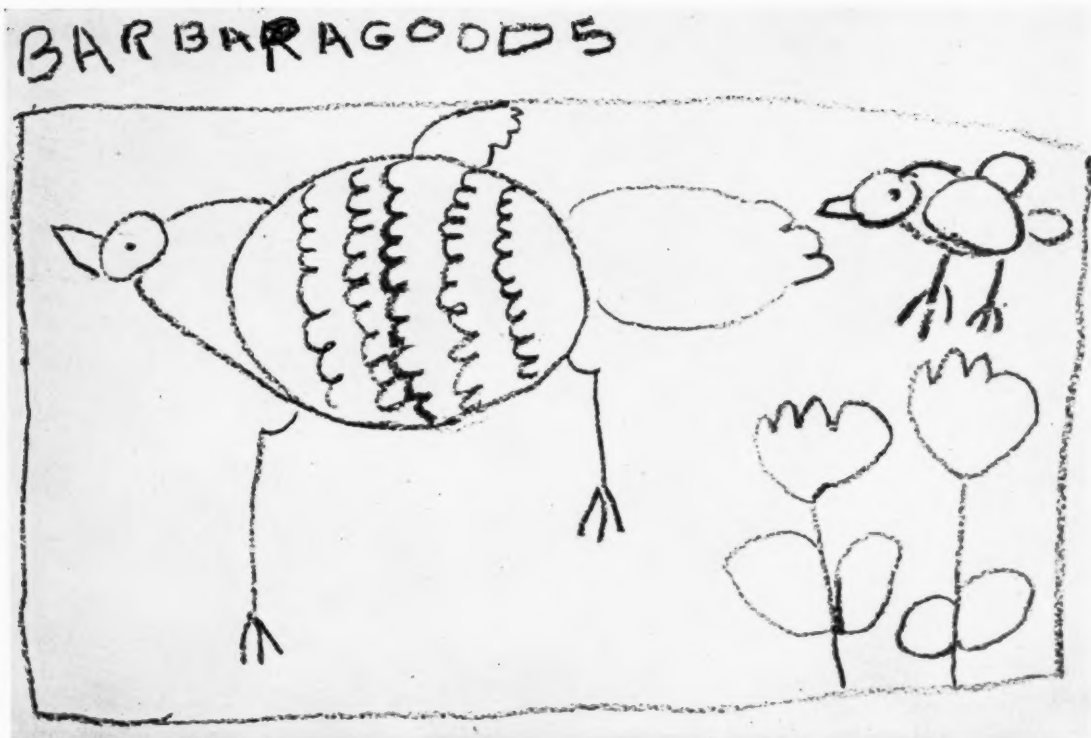


AN EXHIBITION of thirty paintings and designs made by children in the Baltimore Public Schools for use in decorating the interiors of school buildings was shown in the school museum, suggestive of what can be done by children to make their schoolrooms more attractive through the display of their own art products.

The exhibit consisted largely of paintings made by junior and senior high school pupils, and there

were several textile hangings and three paintings from the elementary schools. Some of the larger pictures were framed and all were under glass. Subjects treated by the child artists included for the most part neighborhood scenes, although there were several purely imaginative themes. Parents, as well as teachers and their pupils, found this exhibit both interesting and stimulating. Containing examples of some of the best work done by children in art classes, such exhibits provide a standard whereby parents, teachers, and pupils may better judge the school art products.





A bird by a girl of five from the classes of the Worcester Art Museum. Subject for the lesson was "birds." The instructor spoke of the development of the bird from the shape of the egg. This the child did and then filled in the remaining space with other subjects to complete her idea of a satisfactory design



Design of a girl skipping rope from the Worcester Art Museum's exhibition. The lesson was bisymmetric design. This girl chose a familiar experience which she obviously drew from memory. The figures are drawn with regard to anatomical structure. Note that the symmetry is not too rigid





Nursery class at the Worcester Art Museum. Age 3-5 in 1946

## A GENERATION OF ART EDUCATION AT THE WORCESTER ART MUSEUM

MINNIE G. LEVENSON

Curator of Children's Education, Worcester Art Museum, Worcester, Massachusetts



AT THE END of thirty-five years of Child Art research the Worcester Art Museum has organized a permanent exhibition as a memorial to Dorothy F. Cruikshank who was in charge of the children's art classes at the Museum from 1931 until her death in April 1945. A generous gift from James T. Cruikshank in her memory will make it possible for future generations of children to benefit from her influence. Miss Cruikshank's method of teaching was outstanding in that she had the rare ability of handling large groups of children with most remarkable results.

Possibly what characterized her success in teaching art to small children was her insistence on *design* rather than on *realistic* representation. By this approach she opened the eyes of young children to what is inherent in Art—the beauty of line, shape, and color.

The creative classes for children are the oldest continuing activity in the program of the Museum and have provided exhibition material which is particularly noteworthy in that here an opportunity is provided for those interested in child art to review the cycle of the past, to assess the value of present child art activities, and to chart a course for future child art education.

Four different stages show up in the development of the children's art classes at the Worcester Art Museum.

From 1911 to 1916 the activities consisted of a controlled program. There were definite age limits, behavior rules, and only a limited number of children were allowed in the galleries at one time. During this period, drawing, reading of carefully selected books, playing of games, and picture puzzles were all a part of the children's program and from the group who liked to draw grew the "Museum League" where members were encouraged by the reward of larger and better sheets of paper and the possibility of having their work exhibited in one of the children's rooms—a recognition extremely important in the life of a child.

From 1917 to 1926 the same program was continued but with more emphasis on the quality of the drawing. This period marked the beginning of modeling, special classes in color, design, and principles of harmony.

Up to 1926 all children were selected by their public school teachers or chosen from the Museum's informal classes for admission to the art classes.

In 1927 a new approach to art teaching was inaugurated in which Professor Eggers, then Director,

expressed as clear and concise a point of view on the subject as has been stated to this day:

"The aim of this department is not to compete with the Museum School in the formal curriculum of the art school, but to develop in the child innate tendencies toward good design which will ultimately lead to an appreciation of examples of art and *utilitarian good judgment*. This is accomplished, on one hand by classes in creative design, and on the other hand by lecture courses in appreciation and history of fine arts."

The Worcester Museum has never sought to change this objective and it is universally accepted today by institutions concerned with public art instruction.

What characterized this period was such terms as "creative design," "self expression," and "spontaneous activity." For the first time any child could enter the classes in creative design, and attendance was voluntary. The child's work was judged in reference to his nature and ability and not according to adult standards. In this stage the process became more important than the product. Children were encouraged to draw directly, without recourse to erasers, so that they might visualize their designs in advance. In this way they began to form the habit of drawing with deliberation and finality. To the purely linear work with pencil was added the medium of water color and the method of drawing directly with paint introduced free, spontaneous brush work—with thoroughly satisfactory results.

At this time designing and making marionettes offered even broader experience for third dimensional work. In all these added activities, emphasis was upon *design* rather than upon *representation*.

Another period was embarked upon in 1932 when a generous grant from the Carnegie Corporation of New York made it possible for the Worcester Museum

to undertake certain experiments with a broader scope in the field of art education.

All the elements of play were then dropped from the program. Art instruction had reached such a state in development as to attract large numbers of children on its own merit—no longer was it necessary to entice the innocent by means of toys.

The method of teaching art in the Museum classes, which is derived from a systematic philosophy similar to the one from which Best-Maugard derived his theories, is based on the assumption that "anybody can draw." Psychologically this assumption is rational and good provided the individual is properly trained. The hypothesis is true only in the sense that any normal person can write if he is taught how. It does not necessarily follow that what he writes will be great literature. According to this system, a probationary period is offered every child during which time ability in art can be determined. Thus no one need be denied the chance of finding out for himself whether or not he can express himself better with brush or pencil than in any other way.

All probationary periods come to an end; and when that happens in child art, decisions regarding further art work must be made. This system of teaching does not seem to work so well with the adolescent group, for while the primary and elementary classes at the Worcester Museum were extremely large, the number of children enrolled in the high school classes was comparatively small. An explanation of this situation may be found in the instruction. That is, a system based on the hypothesis that everybody can draw may break down as soon as the probationary period is naturally terminated, and when positive aptitudes and preferences began to assert themselves in the child. Art activity is like any other human endeavor in that the higher one goes in the scale of development, the fewer individuals one will find.



Illustrating the beginning of the system of art instruction based upon free, spontaneous brush work as was introduced at the Worcester Art Museum's Art Classes in 1927





Basically the child has a desire and need for freedom in expression of his own original ideas and praise for accomplishment, however crude they may seem to us

## WHERE IS OUR CHILD ART?

GRETCHEN GRIMM, Eau Claire, Wisconsin



ACH plan for an art class should be begun on the principle that art is a *creative* process, and any activity which is not creative is not art. Such lessons as copy work, filling in of outlines, and dictation work, are purely exercises to aid motor skill, or worse yet, to kill time. They should be rightly named "poor and trite seat work" or "busywork," not "art." At best, they are only an aid to the technician and do not belong in the field of art. To be sure, an age comes to each child when he *asks* for help. For example, when a child asks how to draw a chair so that it will "sit down," we help him. Until he *asks*, I believe we should leave him alone.

Similarly, the belief that "every child is an artist" has guided my teaching for the past ten years. I have seen each child as an individual, endowed with genius and the desire and the right to create. And he should continue this attitude always. Isn't the most important tenet to be taught—this attitude—rather than either a skill or an appreciation? Creativity leads to the aim "the sympathetic attitude." But we find that parents and administrators, and many teachers, do not want an attitude set up to build future broad-minded, art loving, cultured citizens. They want the little six-year-old to be an "artist"

*today*—producing flawless, grown-up, photographic looking pictures, smooth and even clay modeling, and crafts—not "child-like," but "teacher-made."

Upon occasion when I drive around the country visiting schools, I find very little art of any type. If any is being taught, it is purely and completely copy work. All creativity, originality, and child-style has ended with the first grade (or, heaven forbid, probably before that). If the teacher has been compelled to teach art, she has given one of these two lessons: She posts a picture in the front of the room, takes a free period for herself, while the poor children try to copy said picture. After the children are through, the teacher proceeds to grade the results by measured standards of "photograph likeness." He who is unable to "copy" fails completely and becomes forever miserably inhibited. And here, what has happened to our future art "attitude"?

Our second lesson type is the one which appears when the teacher has enough time to hectograph some trite picture for the children to "fill in." In these lessons, the teacher judges on how well the child "follows the line"—with never a thought of such truer values as brilliance and harmony of colors or originality of coloring. Likewise, we find no "learning experience" and surely no creative self-

expression. Furthermore, have either of these lessons any hint toward personal enrichment, social value, or future sympathetic attitude toward art?

When these sights pester me, I try to analyze my own teaching. I try to return to the *basic* element from which the "art" class has sprung. What do we want anyway?

Through this analysis, I find we must return to the *child*. What are *his* needs and desires? What will they be in years to come? To mention the *basic* few, we find in the little child: love of brilliant colors, a real desire and need for freedom in expression of his own original ideas, and praise for his accomplishments (however crude they may seem to us).

When we finally discover and honestly understand the *child*, we find ourselves in a position to begin to set up the phase of our child's life called the art class.

Do any of these basic child desires indicate or even hint at copy work or dictation? I cannot see it!

The story of the child drawing the "air" in his picture is an old story. His sky comes down a few inches, the earth comes up a few, and the space between remains uncolored. That is the air. He *knows* we must have air to live and that the sky does not really come down to meet the earth. That is the basic truth, and he believes it. And yet, we try to make him bring the sky down and the earth up to form *our* conception of an unreality—the horizon line.

Children should be praised for the differences of opinion and for self-assertion in defending them.

They have the courage and confidence at that age. The six-year-old is not afraid to remake nature to suit his own taste and the demands he feels in their creation. This personal vision and expression are prerequisites to genuine creation in art.

Another interesting story of the child concept is that of the little fellow painting the cow. Teacher never realized his painting was right until she went out to a pasture and sat down on the grass and looked up at a cow! Similarly, how can we criticize when little Jackie paints a huge trunk to the tree and a small top? He paints things as he sees them and feels them. He feels art in its true conception in every phase of life, from the time he awakens in the morning until he falls asleep at night. And even then I am sure it follows in—in his unrestricted dreams of fairies and sugar plum trees. Why then can't this beautiful unfettered dream of fairies and sugar plums follow him through all the years of his life to develop in our schools and in our lives an art that has found the truth, an art undictated, unrestricted, and uninhibited, but directed toward a creative and expressive life full of beauty and love and understanding, instead of fear and hatred and wars?

Back to my second question, "What will the needs and desires be in years to come?" We all must know what we seek. It includes uninhibited lives full of beauty, kindness, peace, tolerance, understanding, and all the words in the vocabulary which total up to "happy living." The right kind of art education directed toward little children and continued so on through all the school years could make this a reality.



The six-year-old is not afraid to remake nature to suit his taste. This personal expression is one of the prerequisites to genuine creation in Art





Marionette class at the Children's Summer Studio at Lawrence, Kansas

## THE CHILDREN'S SUMMER STUDIO

MAUD ELLSWORTH, Director of Elementary School Art, Lawrence, Kansas, Schools  
Assistant Professor of Art Education, University of Kansas



AT THE TIME we started the Children's Summer Studio we did not foresee either its size or the length of time it would last. Last summer marked the thirteenth regular six-week session in a series unbroken since the first term in 1933.

Two advanced University students, willing to give part time teaching, helped me start the Studio. We expected twenty-five children and got one hundred and fifty. We had \$3.25, contributed by the P.T.A. Council, to spend. The money went for crayons and paper for children who had none. The board of education gave us a building, janitor service, and the use of equipment. The children were allotted to limited attendance but many frankly hedged and appeared on days they were not expected to come. We were forced to deny junior and senior high school students admittance.

The next year I offered my services as director if the town would supply some money for teachers. \$275 came in from clubs and individuals in gifts ranging from 10 cents to \$20. We paid six teachers \$35 each and that salary stood until the war years.

For eight years support came from Lawrence citizens, with increasing help from the schools. As a

wider summer recreation program for Lawrence children grew, the Studio became a part of that program, was put under the direction of the Recreation Council, and the past two years drew its support from a recreation fund in the Community Chest, and from the board of education.

The Summer Studio has two purposes: to furnish constructive leisure activities for Lawrence children and to give teaching experience to art education majors in my department at the University. Until the war, no regular teacher was engaged who had not been graduated from teachers' training in art with the exception of specially trained Indian girls from Haskell Institute who taught weaving. Many undergraduates have assisted in the Studio during the years, as have outstanding high school art students. If there is any money left in the budget, assistants are paid something according to the responsibility they have had.

After the first year, any child who had attended kindergarten or had not graduated from high school was admitted. The highest attendance of any one session was 306. The average has run between 200 and 250. As many as nine teachers and as many assistants are used in one year, depending on demand for classes and availability of teachers.



**C**LAY Modeling, Leathercraft, Paper Work, and Painting at the Children's Summer Studio—a part of the Lawrence Recreation Council's summer program—directed by Maud Ellsworth at Lawrence, Kansas.





The Children's Studio is a workshop kindergarten, and first grade children form a class where a wide variety of activities take place. All children from second grade through high school choose the shop in which they wish to work for the first three weeks. At the end of this time they may change to another class if they like, for the second half. The most popular classes through the years have been clay modeling, wood, painting, and design.

All attendance is voluntary and no fee is charged any child enrolled in the Lawrence schools. Children from outside are charged a small enrollment fee. Many children from out of the city have attended the Studio, some of them coming for that purpose.

Visitors from many places have come to the Studio and are always surprised at two things: the number of rooms full of children, and the concentration with which they are working.

Every year there is a picnic, shows by the marionette group, exhibits of work from the various shops. We have had Indians in full regalia, a huckster with his wagon and lean old horse, and a pet pony with models for the drawing class. A fine sculptor taught the clay class two summers. One of the girls who helped start the Studio has returned to teach five times. A sixth grade girl who attended the first session was graduated from the School of Fine Arts at

the University and taught painting one summer in the Studio.

Last spring a teacher and the Studio director were discussing plans for the coming summer. A little boy wearing glasses over eyes too big for his face, edged closer as the conversation went on.

"Are you coming to the Studio, Jimmy?" he was asked.

"I like that place," he said with conviction, and added with considerable definiteness, "I'm going there every summer."

There was Clara from across the river who walked two miles every day to the drawing class. Clara's home was plain, but at school she used rich colored chalks all term. When asked the next year if she would come again, she said:

"I dunno." Later, she approached cautiously and said:

"I'll go to art school if I can have chalk."

Evelyn, whose father was a college professor, came six summers in a row and worked in a different shop each summer.

The war years were not good for the Children's Studio because the war years have hurt all activities needing good teaching. But we got through without giving up a single session. We are looking forward to next summer. With Jimmy I can say truly:

"I like that place. I'm going there every summer."



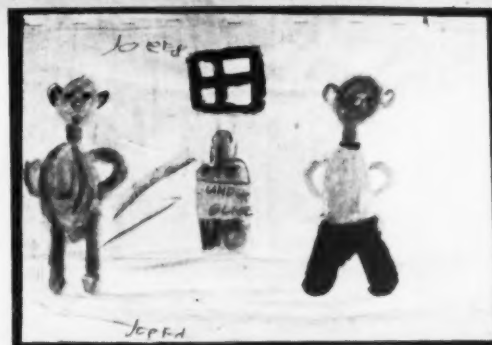
The Junior Red Cross Class at the Children's Summer Studio in Lawrence, Kansas makes interesting cross-stitched wall hangings for a hospital in Topeka



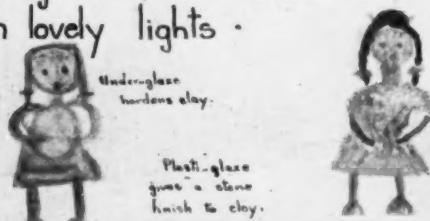
In Miss Brady's second grade class at Bakersfield, California, emphasis was put on work rather than the finished article. There was a wide range of ability shown, yet each figure had symmetry and charm



We start with a ball of clay. We make a shape we want. For a child, we pull out a neck and a head, and two arms, and two legs. It must stand up. The next day it will be stronger. We finish the hands and the feet. We make a face with round cheeks. We make holes for eyes and mouth. We make hair with a real comb. We put a little skirt on a girl. We stand the figure under a can to dry slowly. Fun, fun!



We paint the figure with Under-glaze. That makes it very hard. The next day we paint it with Plasti-glaze. We use the colors we like. In two days we sandpaper it to make it smooth. Now we burnish it with a glass rod. That makes it shine. The figure looks like stone with lovely lights.





# CLAY THAT WAS PLAY

MAY E. BRADY, Remedial Second Grade Teacher  
JOYCE MASSEY, Art Supervisor, Bakersfield, California



"H-H-H! It is pretty!" It was only a plaster mold pin burnished with bright colors that had caught the fancy of my class. Poor little retarded second-graders, starving for beauty and nursing a secret heart-break—school failure! Each one was a nervous problem. I resolved that my class would experience success.

Like other children, their most natural desire was for expression, and I know their greatest delight would be in their own handiwork. I hoped the final work would be with clay—and so it was! But clay was preceded by a long, careful build-up of art experiences. These involved side-of-crayon drawing, blackboard and chalk drawing, paper cutting, a little wood work, one mural painted with wet tempera, and much easel painting. Special attention was given to color, dark-to-light for contrast, shapes, form, and movement. Then clay was introduced. I chose clay because it is pliable and soothing to a nervous child. Also, it is three-dimensional and effective in the use of highlights and shadows. Our classroom with stationary desks and far from water was not conducive to clay modeling, but the children learned to adapt themselves. First, they sawed and sanded discarded drawing boards to cover their desks. Old cotton cloths the size of the boards were collected. Later

these cloths, wrung from water, covered the boards. Thus the boards, like the desks, were kept free from clay; the clay was kept moist, and when work was finished the children used the cloths to wipe their hands.

After work, the cloths were washed and hung over boxes to dry. Gallon-sized tin cans trimmed with smooth edges were salvaged from our school cafeteria. They were used to cover unfinished figurines and to insure slow drying. Clay tools were sawed from tongue depressors donated by the school nurse. Two commercial tools and a simple finger wheel added glamour. Water was carried in a pail. Twenty-five pounds of clay were wedged by hand, rolled into 4-inch balls, and were stored in a covered 3-gallon garbage can.

We were ready! My only rules were that workers have clean hands, work reasonably quietly, and all raw clay dropped must be brought to me for inspection. Very little was dropped. Thus worry was saved as well as the floor and the clay. Each child put away his own material. During the manipulation stage all the children worked at their desks in one group. As they developed skill, four to six children worked at our one kindergarten table. Work in small groups stimulated creative work and each child could work within his ability group. Emphasis was on work rather than on the article. Further interest was stimulated when an artist presented us with an



original clay figurine horse. I modeled the head a of child and used a colored boy in class for a model. What fun we had—and what a collection! We had boys, girls, colored and white, a boxer, dogs, horses, donkeys, elephants, and other animals. Some of the figurines were massive in effect, with unusual weight and balance. All were childishly simple, and how dearly they were loved.

When the figurines were thoroughly dry (following a slow period of drying) they were sanded. To insure further hardening and to seal out air, the figurines were painted with one coat of underglaze. The next day another thin coat was put on. The following day color was applied with one coat of plastic types of glaze. This particular finish, when dry, becomes stone hard and may be burnished to a lovely luster. Each child chose his own design and also his colors. From a large selection brown, black, white, spanish red, turquoise, and magenta were the only colors chosen. Two days later, the surface was first lightly sanded

with number 280 emery paper. That gives a smoother finish. Next it was burnished with a glass rod or glass toothbrush container to add a stone-glaze effect. The highlight effect was charming. One child said it "looked like stone with lovely lights." He added that he was anxious "to make his dog's eyes sparkle." I noted how his own black appleseed eyes sparkled as he spoke.

Every child completed at least one figurine. All was his own creative work, from wedging the wet clay to the last stroke of burnishing. No models were used and a picture was referred to only once. On that occasion a child modeled a donkey and immediately changed it into an elephant, all but the ears. Another child helpfully found a picture of an elephant for him, but he barely glanced at it. He grimly applied new ears—this time like his own. How true that a young child creates from within. There was a wide range of ability, yet each figure had symmetry and charm.



A simple plant arrangement prepared for pre-school children under direction of Bernice V. Setzer of Des Moines, Iowa. Even kindergarten youngsters get a real thrill when they see their own creations in a dramatic setting. What could be more intriguing than to see this turtle coming out to meet the surprised duck?



# FLOWER ARRANGEMENT FOR SMALL CHILDREN

MARIAN K. WHITE, Deming, New Mexico



LOWER arrangement can be fun for small children if it is not spoiled by a formal study of flower arrangement. Such a study often takes away from the children all the joy of working with flowers and discovering for themselves some of the simple principles of floral arrangement.

When the flowers started to bloom, I brought a different flower arrangement to school every few days. Without any comment, I placed these about the room. The children inspected the arrangements minutely. They examined the pin frogs which supported the flowers. They caressed the figures in the bowls. They discussed the backgrounds. All this detailed examination aroused their curiosity. They asked innumerable questions. In answering their questions, I naturally gave them some of the simple rules of color, design, and rhythm. I never, however, discussed abstract principles of flower arrangement.

Often, after I had read a story or poem, I illustrated it with a flower arrangement. Sometimes I let the children guess which poem they thought the arrangement illustrated.

One day one little girl said, "Oh! I wish I could see you do some of these flowers in a bowl." Very soon I took some of the flowers they brought and arranged them while they sat fascinated.

When the children were eager to arrange flowers, I gave them all the desired flowers, screens, mats, backgrounds, bowls, vases, pin-frogs, and figures with which to experiment. Naturally, at first they were inclined to copy some of my arrangements. As soon as they became more adept at arrangement, they gave their individual and original touch to their flowers. They, too, interpreted poems and stories in flower displays. In a friendly way, they criticized and complimented each other's work. We never severely criticized any bouquet. Some children are so easily hurt that they would not want to arrange flowers again.

## Materials

One does not need elaborate vases, bowls, screens, or fine flowers for artistic results. Some of the most effective arrangements are created with simple wild flowers, rocks, and crockery. The children may make many of the backgrounds and materials which make a floral display more attractive.

## Screens

Screens make appropriate backgrounds for flowers. One of the simplest screens can be made by painting a wide piece of corrugated paper either gold or silver. Papier-mâché on cardboard makes an attractive screen. It may be one color or a blend of colors.

For the more drab winter bouquets, an autumn leaf screen is suitable. The children may paste the colorful leaves which they

have saved on a heavy piece of cardboard any desired shape. The arrangement of the leaves may be in a symmetrical design or otherwise. Silver or gold paint can be used to fill the space between leaves. Several coats of shellac will hold the leaves down. It will also deepen their colors and give a rich sheen. If one uses yellow and brown maple leaves, the screen will look like leather when it is done.

Nothing is more appropriate to give an oriental touch than a bamboo screen. Sticks of bamboo stitched together make a flexible and durable screen.

Fans made and designed by the children create an exotic background, too.

## Other Backgrounds

Other backgrounds which may be made or bought include palm leaves, seaweeds, boxes, cardboard disks, scarves, shawls, crumpled crepe-paper painted, tapestries, and trays.

## Bowls and Vases

If desired, the children may make vases by covering jars and jugs with papier-mâché and painting them. They can also make bowls and vases out of waterproof clay. Such containers are usually not durable enough to be satisfactory. It is more desirable to have the pupils bring bowls and vases from home, or save their pennies and buy them.

## Mats

Mats are necessary to protect furniture from water stains. Raffia (any color) woven into varied shapes makes excellent mats. Cork mats are very easy to make and design. They are not easily soiled.

## Baskets

Some flowers look best displayed in baskets. Children love to weave baskets out of raffia. Baskets may also be made of corrugated paper, papier-mâché, and tin cans. Gourds make pretty hanging baskets.

## Figures

Since making wee figures is a most difficult task for small children, it is best to buy a small collection from the dime stores. For special occasions some children will bring more unusual figures from home.

## Mirrors

Mirrors in flower arrangement delight little children.

However, these various materials are not essential for pleasing floral arrangements. They only intensify the beauty of the flowers.

The initial work and expense of these materials is rather great, but they may be used for a number of years.

Flower arrangement need not be just a spring or fall affair. Since flowers are more and more inexpensive, it can be enjoyed the year around.



STOCKING TOYS. Gay costume dolls made of stuffed stockings and dressed in varied costumes are but some of the interesting work carried on in the program for post-graduate teachers in the Municipality of Rio de Janeiro, Brazil, by Miss Mabel Lacombe



## PAPIER-MÂCHÉ TOYS

JEWEL H. CONOVER

Kirkwood, Missouri

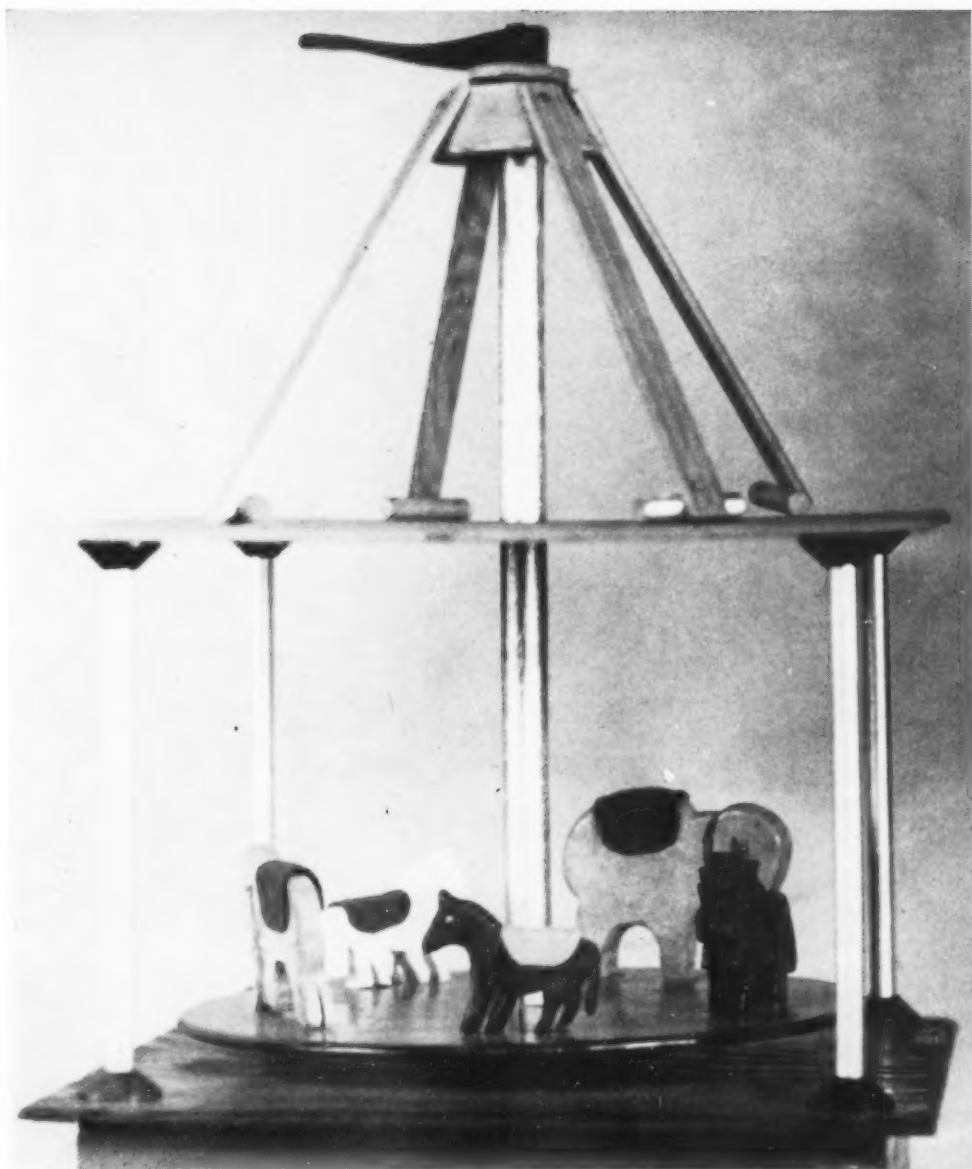
At Circus time last year the junior high school students made papier-mâché animals, clowns, and birds.

They were modeled in plasticine and covered with four layers of newspaper strips and one of paper towel, dipped in diluted

paste. After drying, they were cut apart with a razor blade, the clay dug out, patched together again with papier-mâché, then painted with tempera and given two coats of shellac. Some were painted with more or less realistic colors, others were purely decorative. Some few figures that were too tall for good balance were weighted down with pebbles when the clay was removed. They were all successful, and we have yet to meet a child who does not like to model in clay.







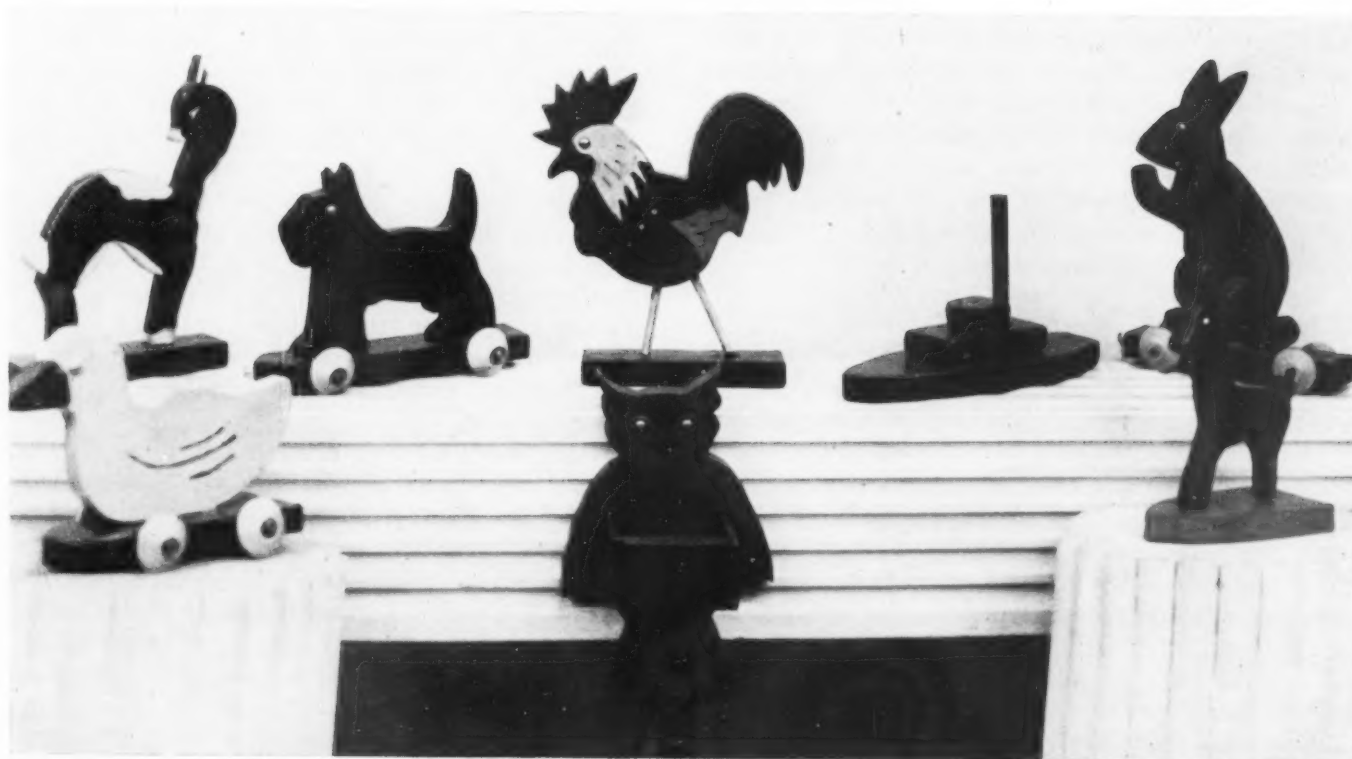
## WOODEN TOYS

LAURA PEPPER

Settlement House

Brooklyn, N. Y.

During the shortage of materials, we had each boy in our shop class for children between 7 and 12 bring a discarded box or crate. The children learned the use of simple tools such as hammers, pliers, and screwdrivers in dismembering these boxes. Then they outlined the shapes of animals, ducks, roosters, etc., upon the salvaged pieces of wood and cut them out with a jigsaw or coping saw. For wheels they used spools from thread, and eyes were made from upholstery tacks. When the pieces were filed, sandpapered, and assembled, the children found such delight and satisfaction in their work that we are now engaged in the task of making toys for the European children of Displaced Persons.





## TONGUE DEPRESSOR TOYS

SHIRLEY POLANSKY, Rockville Centre, New York



WANT to make a doctor-stick doll," one youngster of seven shyly informed me, while a ten-year-old nudged him and said, "You mean tongue depressor." And that's what the playground favorite turned out to be—nothing more than the tongue depressor in a glorified state. Youngsters ranging from seven to fourteen seemed equally interested in the variety of toys and creative possibilities of this project. By the end of the summer we had girl and boy dolls, elephants, giraffes, dogs, horses, zebras, and donkeys, and a great deal of conversation on what was going to evolve the following season.

The creative possibilities will stretch as far as the imagination. The process of making a tongue depressor toy is simple—and this is part of the charm of the finished article.

A doll requires five tongue depressors, a piece of cardboard, 3 by 7 inches, string, poster paint, and clear shellac. One stick is used for the trunk of the doll; two holes are punched at the bottom end and two others about  $1\frac{1}{2}$  inches from the other end. In one end of the other four sticks, punch a hole using a

regular paper punch. String the four sticks to the trunk stick to represent arms and legs. Make a double knot. Fold the cardboard in half to a 3- by  $3\frac{1}{2}$ -inch proportion and holding the fold on top, draw as large an oval as possible, leaving space for the neck the width of the tongue depressor. Cut this shape from the cardboard, keeping the head joined on the fold. Paint the cardboard the same shade as the tongue depressor, or if a darker skin tone is desired, paint the tongue depressor arms and legs to match. When dry, paint the features on one side. Hair may be added, using wool, raffia, or any scrap material, or paint. The dress or suit, shoes, and socks are painted directly on the sticks—one side representing the front and the other side the back of the figure. Using a staple gun, fasten the cardboard head to the tongue depressor so that the neck overlaps the trunk of the doll. Use white shellac on all wood and cardboard surfaces.

Animals take a variety of sticks and trims. A giraffe may be made by using two sticks stapled together for the neck length, four sticks for the legs, and one for the trunk. A dachshund will require one-half stick for each leg (a coping saw will separate the wood easily). Felt and oilcloth are useful for decoration.





## GOOD-MANNERED PIGTAIL DOLLS

ELISE REID BOYLSTON

Supervisor of Art, Elementary Schools, Atlanta, Georgia



EGGY is such a Tomboy, Miss Ramey. She doesn't care for dolls. If I send the material for a rag doll, it will just be time wasted," finished Peggy's mother. So Peggy engaged in other kindergarten activities while the other little girls made rag dollies.

The kindergarten had a toy sewing machine. The making of the dolls was for pleasure, purely. However, as the little girls sat in a group around the machine, taking turns stitching the seams after Miss Ramey and her assistant had cut out the dolls and the dresses, there was talk among the small seamstresses as to what kind of children they would have. This naturally led to what the little mothers were to teach them. Since good manners is an everyday topic of conversation and also a practice in the kindergarten, it was good manners that each little mother wished her child to acquire. As the group discussed good manners it was interesting to note that it was repeating all those points of etiquette that the teacher had stressed.

The making of the dresses proved quite simple, since there were two seams only, one on each side. Necklines, hems, and sleeves were finished products with the aid of pinking shears. At least, Miss Ramey thought that the clothing for the dollies would be easy until one little girl asked, "What about underwear?" The group discussed the necessity for underwear, but the small questioner settled things when

she stated, "Well, my mother wouldn't let me go anywhere without underwear."

The teacher made the dolls' wigs of floss. She also outlined the faces, but each child finished the eyes, lips, etc., with colored crayons. The shoes and socks were also made with the aid of crayons.

Since the dolls couldn't be taught good manners unless the small mothers practiced good manners themselves, it was decided by the group not to take the dolls home until each owner was sure that she was ready to set a good example.

The principal was called in to see the dollies. She learned while there that when well-mannered children must walk in front of people, they say, "pardon me." Well-mannered children say "please" and "thank you," and instead of pushing and poking each other, they wait their turn.


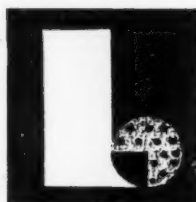
Now toys must have a trade-mark, and don't for one minute forget that five-year-olds are aware of this. There are "Cuddly Toys" and the "Dolly Dimples." So the kindergarten, after many suggestions, chose "Good Mannered Pigtail Dolls." Each doll is a pigtail doll, as you see from the picture.

And what about Peggy? The day the little girls carried their dolls home, she seemingly didn't mind at school, but when she reached home and mother, she cried. So Peggy's occupation in kindergarten, at present, is making a rag doll. Peggy's mother sent the material, too.

However, Miss Ramey has another problem. The boys want good-mannered toys. What shall they be?

## OUR HARVEY

**CLAIRE BIRTZ**  
Southbridge, Massachusetts



AST Easter the art classes of Mary E. Wells High School finished a project which brought the school and the classes more publicity than anything we had ever attempted. The project consisted of a five-foot Easter bunny made of papier-mâché and covered with cotton batting. The bunny was dressed in a short blue bolero, wore a yellow bow tie, and carried a basket of variegated crepe paper flowers. When displayed in a classroom window on a level with the street and lighted every evening for a week before Easter, our rabbit was greatly admired. Southbridge is not large enough to warrant very elaborate Easter window displays and the children of our town were delighted to see the Easter bunny.

We secured a great deal of favorable publicity when a young reporter was invited to see our rabbit. So impressed was the reporter that we were given a two-column write-up on the front page of our local newspaper. After reading this, the whole town turned out to see the rabbit. Believe me, one child even ran away, and after a very anxious hour, was found by neighbors in front of our window, after having crossed three dangerous street intersections.

Our bunny was constructed in the following manner:

After lengthy class discussion as to what type of display should be attempted, students brought in clippings and cards which pictured rabbits in sitting positions. These were not too easily found, for we began our project right after Christmas! We studied



the illustrations, and all preconceived notions that we had that all rabbits looked the same were discarded. Of all the clippings, no two were alike. Some were chubby, some thin, some tall. So we decided to model one of our own.

One boy who had a flair for modeling animals made the original. Once accepted, we tried to keep as closely as possible to the original model. This was very important, as you will find it extremely difficult for students to mentally visualize an animal. The armature was made by two other boys who enjoy construction work. Our rabbit was made from a great variety of materials. Everything from wooden panels to discarded wire were used. The frame was extremely light. Even after completion, the rabbit could easily be lifted by one of our larger boys. The head was made separately and was not set on till the last, and we even named our rabbit "Harvey" after the famous stage rabbit.

When the frame was finished, it was stuffed lightly with crumpled newspaper. This weighed but little, and it was quickly done. Then came the crucial moment. We began to cover Harvey with wrapping paper. The paper was torn from a large roll, soaked, and pasted on.

At this point, to facilitate work, we found it necessary to establish an assembly line. One or two boys tore paper from the roll, another boy filled the sink with water, and soaked the pieces of paper. A third boy took the piece out of the water and applied paste to the back of it, and still others pasted the pieces onto the frame of the rabbit. Our assembly line was very flexible. Some period might find a half dozen in the line, but we made sure that in any group of helpers, at least one person knew just what was to be done.

For three weeks, Harvey looked like nothing under the sun, and at this particular time I was obliged to



go around reassuring everyone that, of course, he was coming along—that just a little more work was necessary. An art teacher must radiate confidence at all times.

Finally, Harvey began to look like a rabbit. His head was pasted on, and then one group decided that one ear did not have a much-desired curve so, while one boy stood on a table holding the rabbit's head, another sawed the ear in half. At this point his head came off! In spite of such mishaps, work progressed very quickly.

Of course, the whole school looked in daily and gave us a great deal of free advice.

At last we finished pasting, and the question of fur came up. After some experimenting, we hit on this method: The rabbit was painted white. Commercial cold water paint was used because it dries so quickly, and it can be removed from clothing. Next, the inside of his ears were painted pink, also his nose and mouth. His eyes were a darker shade with black outlines and white highlights. The jacket was painted bright blue. Then two boxes of cotton wadding such as is used for quilts were bought. Each layer of cotton

was separated, a thin coat of paste applied to the rabbit, and the cotton was carefully pasted into place. Only the inside of his ears, his nose, mouth and jacket were left uncovered. I think this was one of the most difficult jobs of all, as cotton kept sticking to everyone and it looked as if we were going through a miniature snowstorm.

For finishing touches, whiskers were made from a discarded broom, and he was placed in the window with green grass at his feet.

Our trade school electrical shop is always very cooperative, and they installed two bowl reflectors on opposite sides of the window. These were so placed that one was much lower on one side than on the other. In the lower reflector, we screwed a red bulb. The resulting color did much to brighten Harvey's white fur and the basket of huge flowers which he carried.

Our display was truly impressive and one which children have not forgotten. As for Harvey, he was carefully put away in wrapping paper so that he may be as fresh next Easter. We hope to enlarge our display at that time, and include a few outsize chickens.



CHALK TECHNIQUES—Ann G. Powers, Art Director, Pleasant Valley School, Camarillo, Calif.

Ordinary white chalk, used in every classroom, is an excellent and adaptable medium for children's art work.

For such effects as fur, we first sketch the animal lightly and make irregular markings with dark wax crayon to indicate the

outer edges. Then when white chalk is rubbed over the crayon, the slightly blurred effect gives the impression of soft fur.

By rubbing chalk over irregular shadings of green or blue one may achieve the iridescent quality of icebergs or the fluffiness of clouds. Such effects too easily achieved give great satisfaction to the children who create them.



The first graders read "The Three Little Pigs" and then every child in the room used his own creative ideas to complete the frieze at the Sullivan School; Grace Baines, Teacher

## THE FRIEZE IN THE GRADES

SARA MAE PENNEY, Supervisor, Elementary Schools, Blountville, Tennessee



HE teacher asked her class the definition of a frieze and an eager boy replied, "A frieze is a story told in pictures." And now children of Sullivan Grammar School have a thorough conception of the meaning and experience in frieze development.

When visitors saw the wonderful results the teachers of the Sullivan School were getting in frieze development, they wanted to know how they did it.

After the story or unit of work on a particular subject has become thoroughly familiar to the group, we discuss plans for a frieze. The children, with the guidance of the teacher, decide what should be drawn in the frieze.

Often we first draw the figures and objects on paper or the blackboard and decide which will be the most satisfactory in the frieze. A discussion usually follows as to the grouping of objects and placement on the paper.

We also let the class help decide on the media used. It might be better in paint, crayons, charcoal, colored chalk, or colored paper. For materials we have used wrapping paper 32 or 36 inches wide and as long as the space for the frieze. This is fairly satisfactory for crayons and some finishes make it possible to use colored chalk and paints. We have used several dry cleaning bags pasted together when other paper was not available. By placing the paper on the blackboard with transparent tape, many children can work at the same time. Colored chalk, dry art paints, tempera paint, crayons, cut or torn colored paper, and



This frieze developed from the study of "Peter Rabbit" by the second grade at Sullivan School; Mrs. Guy Oxley, Teacher





"Cowboy Fever" struck this second grade early in the year, so after many stories of cowboy life were studied, each child did his part in creating this Western scene for their classroom at Sullivan School. Helen Lady, Teacher

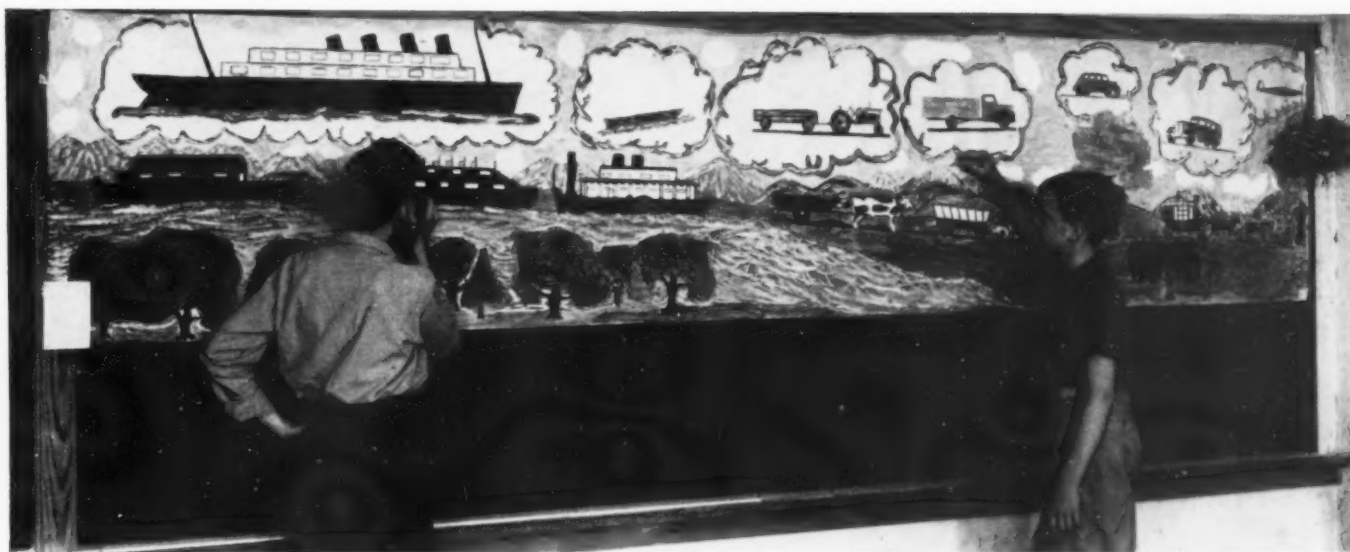
charcoal can be used for the frieze. Most children adore to use paint and colored chalk.

So often we are asked in our rural schools this question, "Where can we paint a frieze with so many children?" We have seen some teachers spread newspapers on the floor and put the frieze paper on it. Small children like to work on the floor. Others put two or three tables together. Most of our teachers have such little room that they put the frieze on the board with transparent tape, low enough for the child to reach comfortably.

Another question often asked, "How can a room of children work on a frieze?" The teacher can let different groups be assigned to different sections and by rotating the groups each day, all children can have a part. The teacher can help groups with reading,

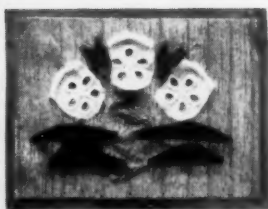
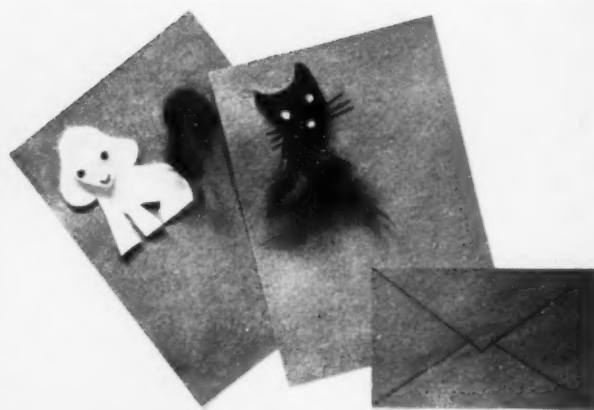
history, or geography while others paint. Very little supervision is needed for the frieze.

The Sullivan County teachers found many valuable results in our work. The frieze offered a wonderful opportunity for creative work which gave the children a pride in the appearance of their room. Socialized work was strengthened and discipline problems disappeared. The children developed a keener conception of subject matter and a deeper appreciation of their classmates' ability and cooperation. The work stressed individual habits and muscular control, and neatness and cleanliness were easily taught during the art period. Aside from being a splendid culminating activity, the above-mentioned benefits of frieze work are good testimony to the importance of the frieze in the grades.



As the culminating activity in a unit on "The History of East Tennessee," the seventh grade at Sullivan School painted the story of transportation in that region. One of the children's own ideas was to visualize the modern age in the clouds. Jessie Guesenberry, Teacher





## FUN WITH SCRAPS

AMY ELIZABETH JENSEN

Sixth Grade Teacher, Roosevelt School, Kenosha, Wisconsin



MY PUPILS thoroughly enjoy making heads and figures, using scraps from our ever-present scrap box and from bits of materials saved at home. They are taught to salvage everything which could be of any possible use.

### Materials

Faces made of paper, felt, muslin, or some other suitable material are given complexion with water color, poster paint, colored pencil, or crayon. Features are painted or cut from paper. For humorous ones, the children like to use tiny buttons, brads, or beads for exaggerated eyes. Colored yarn, string,

floss, cotton, and wool create realistic hirsute adornments. Scraps of plain cloth and paper or materials with small designs make the clothing, and pieces of leather or oilcloth, the shoes. Bits of yarn, feathers, flowers, real or paper lace, and many other things decorate the costumes and jaunty hats, which they so delight in creating.

### Uses

1. Mounted or framed, they make charming gifts.
2. Clever greeting cards.
3. Decorations for a child's room.
4. Covers for photograph albums, memory books, or scrapbooks.
5. To illustrate book characters, costumes, etc.





## A PAPER PLATE SHADOW PLAQUE

MARIAN BLACK, Helm, California



WE WANTED to encourage creativity and to integrate into the activity at least the major principles of art, so we decided to make plaques of paper plates into which would be set original cut paper flower compositions.

In the first period the children created flowers and leaves, and the teacher showed several types of cut, folded, and curled paper flowers. She also created some as the class watched.

From the box of colored paper scraps each child chose several in colors that went well together. After following the patterns for one or two of the flowers, most of the group began to create their own. When all had a nice selection of flowers and leaves, they were told they might make their shadow boxes at the next art period.

In the remaining time the teacher demonstrated an arrangement in the center of a paper plate, showing how they could be arranged in interesting groups, letting the children enter into the discussion.

"This is a good form to use for our center of interest. Let us try it just a bit off-center in the plate. And this smaller flower of

the same form might be put over here to balance it. This one repeats the color of the dominant flower. Into what space does its shape fit best? And this little one repeats that fine magenta—etc. Now where do the leaves fit best?" When the planning was done we pasted the forms in place. The children looked eagerly forward to the next period when each one was to make his own.

At this time, when his arrangement was satisfactorily completed, each child pasted the parts in place. They then painted the sloping edges of the plates in tempera of harmonizing colors.

To make the "glass" for the plaque, a plate was turned upside down on a flat piece of cellophane and used as a guide for the razor blade which cut the cellophane neatly into a circle.

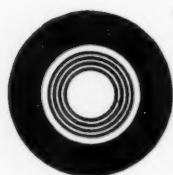
The flat rim of the plaque was coated with paper cement and the plaque was pressed carefully down upon the cellophane circle. When this was dry, hangers were attached to the back and the children took home a gift worthy of Mother.

Nearly every child had achieved something original in the making of the flower designs, and their understanding of the guiding principles of design was seen in later designs where the children applied the rules independently to solve their problems.



## LIVING STILL LIFE

MARGARET REA, Caro Public Schools, Caro, Michigan



OUR ninth-grade art class hit a depression in January. The holidays with their fever of activity were past, the weather was too cold for outdoor sketching, and a dearth of ideas settled like a fog over the Art Room.

For inspiration I placed on each work table a variety of small objects: China dogs and horses, a cat made of pipe cleaners, a plaster Donald Duck, a clown fruit juice pitcher, a bowl of gold fish, a rag-doll, and any other odds and ends I could find.

When the students took their places and viewed the motley collection, a buzz of talk broke out. They handled the objects, felt their weight and texture, experimented with different positions and groupings. When this had gone on for a time, I asked if the students were ready to begin a picture involving one or more of the little objects.

The results were a pleasant surprise. The dearth of ideas vanished. Students entered into the spirit of the thing and produced humorous and fanciful compositions which were doubly valuable because of their originality.

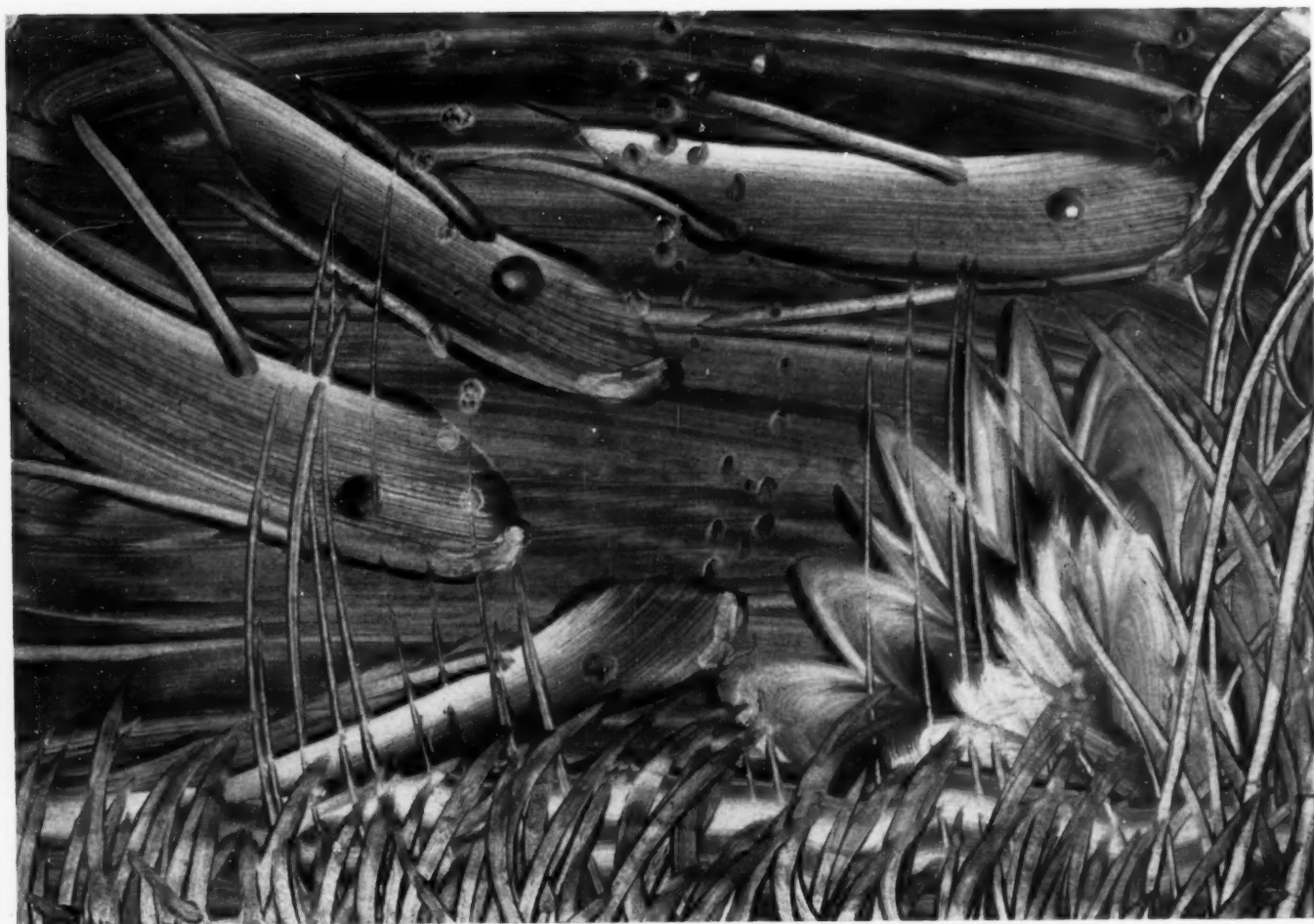
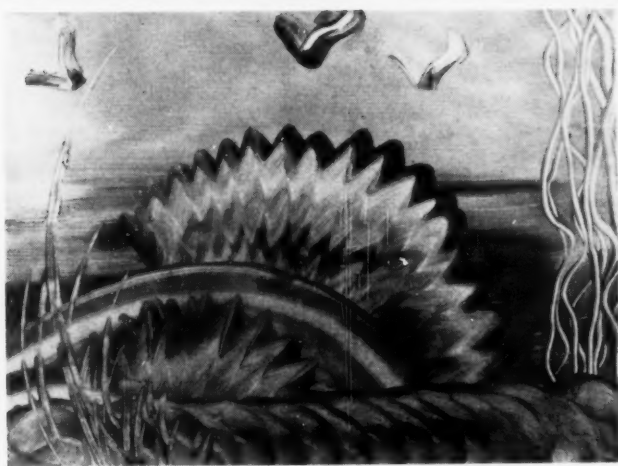






CUT PAPER PICTURES—Frances L. Stokes, Art Supervisor, Ely, Minnesota

Either pair framed would be a delightful addition to any child's room. Above, Raggedy Ann and Raggedy Andy are all done up in bright cut paper and twisted crepe paper hair, while the characters below could be from Heidi in quaint cut paper costumes of Swiss inspiration







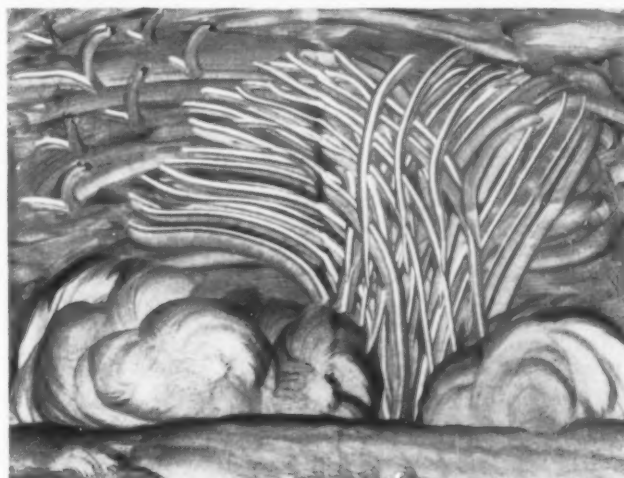
## Seventh and Eighth Grade FINGER PAINTINGS

RUTH N. WILD, School One, Buffalo, New York

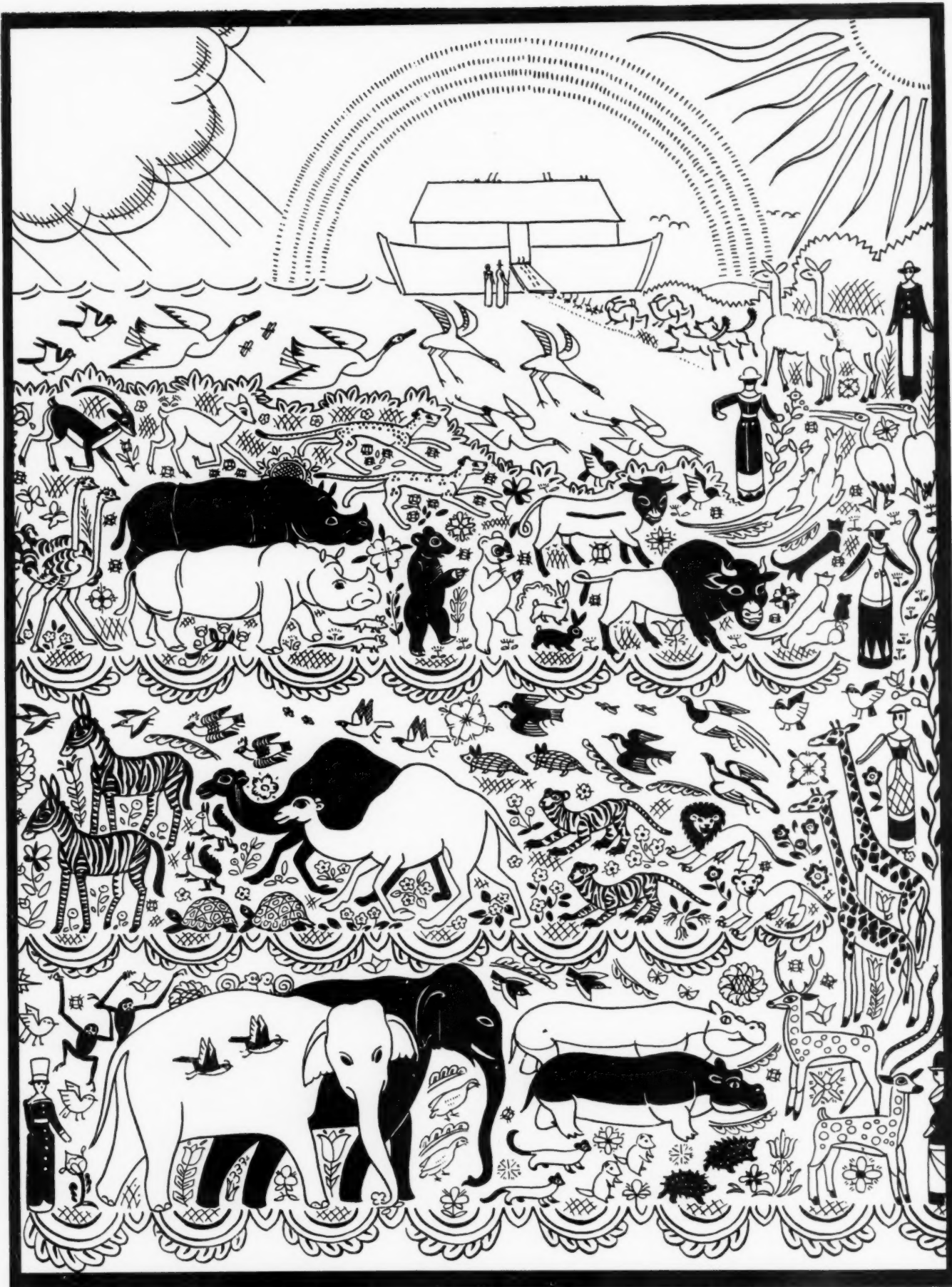
**E**VERYONE in the room worked simultaneously on finger paintings made with homemade finger paint of cornstarch pudding colored with tempera paint. When the paintings were finished, we hung them over the pipes of the radiator to dry and then pressed them on the wrong side with a hot iron.

The children bring their own newspapers for desk cover when we fingerpaint, and also a cloth for cleaning up before going on to their next class.

We use our finished paintings also for coverings for our varied crafts projects.







*Courtesy of American Studio Books*

Noah's Ark as illustrated by C. G. Holme in one of the two Studio Color Books which are planned to give children some historic design background as well as the enjoyment of color. With this illustration is the suggestion that only the background be painted in two colors, and that block printed cottons from India might help in giving ideas for colors.

## From PAPER to BOARD

use **Highlite**



**SPECTROME COMPANY** • 203 EAST 18th STREET • NEW YORK 3, N.Y.

From paper . . . for sketches and roughs, to board . . . for finished art in any medium, artists, designers, draftsmen and art students prefer "HIGHLITE" Canvo for its high tone quality and smooth, even surfaces which distinguish "HIGHLITE" from just any paper or board made today.

Once you use "HIGHLITE" Canvo sketch paper you will discover for yourself how much sharper, clearer, your roughs can really be. Finished illustrations will stand out and snap up.

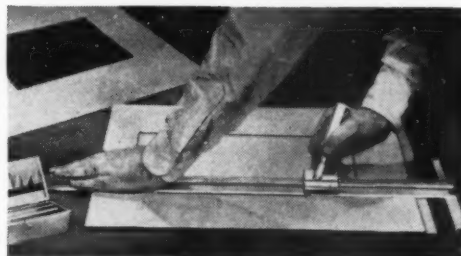
There will be greater satisfaction in your work every time. For "HIGHLITE" Canvo Board's simulated finish has been carefully PERMO-PROCESSED\* to grip your media with every stroke to give your art an even distribution of your selected colors. What is more, "HIGHLITE" Canvo board retains your colors forever. No priming is required at all.

For a sample **HIGHLITE CANVO BOARD** (10 x 14) and a **CANVO SKETCH sheet** (8 x 10), please send 25c to cover cost of handling.

\*Registered Trade Name.

# X-acto\* HANDICRAFT KNIVES & TOOLS

**"BEGINNER'S LUCK"** — No. 81 X-acto Model-builder's Basic Kit. No. 2 X-acto Knife, 5 assorted regular blades, 2 three-inch blades, block planer, sander, in handy cardboard box. \$3



**X-ACTO MAT CUTTER** — Designed like a T-square, with non-slip ridging. Visible scale helps prevent over-cutting. Complete with No. 6 all-metal X-acto Mat Knife . . . \$7.50

Scalpel-sharp, designed for safety and sure control, with just the correct blade and tool for every special purpose:

Art and Drawing Techniques  
Craft Work, leather, plastic, paper, wood

Model Building, planes, houses, stages, etc.

Woodworking, all branches  
Industrial Arts

Other X-acto Knives, Tools and Chests, singly and in sets, 25c to \$45.

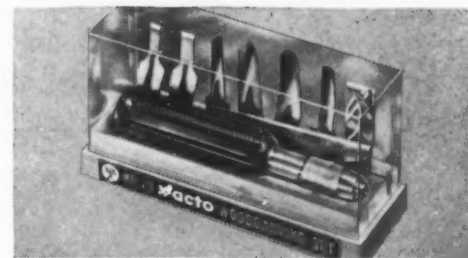


X-acto Crescent Products Co., Inc., 440 Fourth Ave., N. Y. 16  
In Canada: Handicraft Tools, Ltd., Hermant Bldg., Toronto

\*Reg. U.S. Pat. Off.

**SAMPLE OFFER:** Write on your school letterhead for catalog, sample offer and free copies of helpful project booklets.

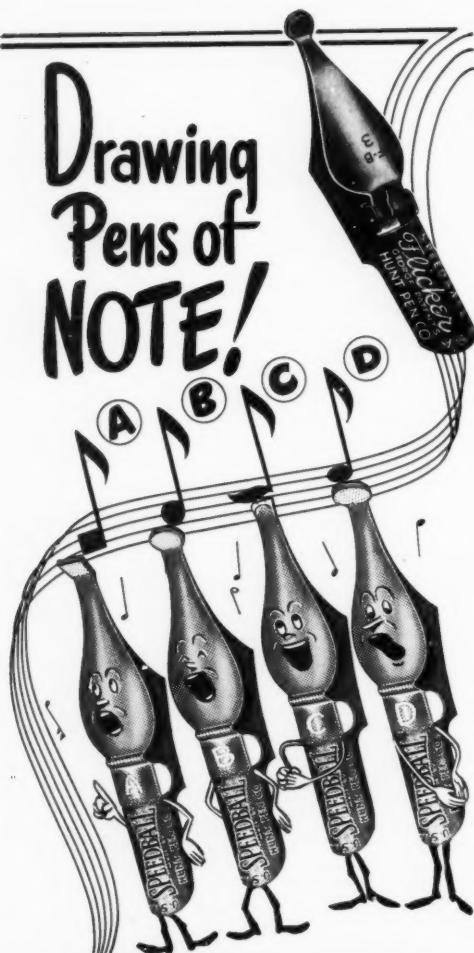
**"THE 3 MUSKETEERS"** — No. 83 X-acto De Luxe All-Metal Knife Chest. 3 duraluminum knives, with 23 assorted blades, in a good-looking wooden chest. Complete . . . \$5



**No. 77 X-ACTO WOODCARVING SET** — Six different chisel and gouge blades, 4 assorted regular blades, 2 three-inch blades, with special handle that takes all blades . . . \$3



# Drawing Pens of NOTE!



## Every member of the SPEEDBALL

*Harmony Quartet* does a special job of drawing and lettering. Their smooth flowing strokes and *speedy* action make Speedball pens outstanding tools in any art kit. *Five Styles to serve you* (A) square, (B) round, (C) flat, (D) oval, and (F-B) hinged feeder 8 sizes to give you a tip for every lettering and drawing need. Sturdy construction for a longer service. Triple ink reservoirs adjustable to ink or thin colors.



Rich Blacks  
Brilliant Colors  
Perfect for pen or brush  
**SPEEDBALL INKS**

Drawn and Lettered with F-B-C-D-Speedball Pens in Speedball inks

## The Family Circle's TEACHERS Exchange Bureau

Subscribers will find in this column notes about educational literature and the latest developments in art helps for the classroom. Readers may secure copies of the printed matter mentioned as long as the supply lasts by addressing THE FAMILY CIRCLE, 171 Printers Building, Worcester 8, Mass., and enclosing the required amount for each item requested.

★ Clean hands have been our goal ever since our mothers discovered evidence of our first mud pies—and now there is a solution to that most difficult of all dirty hand problems—paint, printers' ink, grease and similar difficult-to-remove materials that all artists and hobbyists encounter. Distributed by the Spectrome Company, well-known manufacturer of artists' materials, who knows the "clean-up" problems of pupil and teacher, this hand cleaner cuts cleaning time in half and leaves hands soft and comfortable.

If you would like a sample of this Highlite Cleaner, send us 13 cents—10 cents to Spectrome Company for handling and three cents to cover forwarding charges. We'll see that they get your request, but send your request before June 15, 1947 to Family Circle's Teachers Exchange Bureau, 175 Printers Bldg., Worcester 8, Mass.

★ Would you like to learn about a new perspective drawing instrument that makes this often difficult aspect of art education and architectural drawing, easy to accomplish? Here is the answer to the problem—the Pomeroy Stereograph, and for complete details written and illustrated, send for the folder that shows how this instrument has been used in architectural and industrial drawings. You're sure to see many classroom uses for this instrument, and you'll be twice as enthusiastic when you learn that it is extremely accurate; saves time, provides easier understanding, and many other positive facts. Send three cents to cover forwarding charges and we'll see that your name is sent to the Pomeroy Stereograph Company. They'll send you descriptive material. Be sure to send your name to Family Circle's Teacher's Exchange Bureau before June 15, 1947.

★ We have just received word from the Haeger Potteries, Inc., telling us that a new booklet illustrating and describing flower arrangements for all seasons will be issued soon. FLOWER FUN THROUGHOUT THE YEAR is the title of the publication, which was published in response to widespread interest of the public.

This booklet offers ideas on flower settings with full-color photographs of effective arrangements for spring, summer, winter, and fall, with additional photographs in black and white. Included in the booklet are illustrations and diagrams showing vases, bowls, candlesticks, and decorative accessories used in the creation of decorative arrangements, plus outline sketches showing basic forms for flower placement. Join forces with nature in creating beauty for all to enjoy. Send 13 cents to Family Circle's Teachers Exchange Bureau, 175 Printers Bldg., Worcester 8, Mass., before June 15, 1947. The Haeger Potteries, Inc. will see that you receive your copy as soon as it comes from the presses.



## HAND PAINTED WITH AMACO FABRIC PAINT

**Brilliant Colors** The ten brilliant colors of Amaco Fabric Paint are ready for use on fabrics—cotton, wool, nylon, linen. Other colors, shades, and tints are made by blending.

**Washes Dry Cleans** After painted fabrics are completely dry and steam pressed, they may be safely washed and dry cleaned for the colors are permanent.

**Painting Methods** Methods of application include free hand, block printing, silk screen, air brush, and stencil. Designs may be painted in flat, solid colors or blended like pastels.

Request **free** folder No. 55 with directions and illustrations in color.

**AMERICAN ART CLAY CO. INDIANAPOLIS INDIANA**

## SPECIFY American Handicrafts on your REQUISITIONS and BIDS to insure QUALITY SUPPLIES for your classes . . .

Art Materials  
Basketry  
Beadcraft  
Block Printing  
Books  
Braiding  
Casting  
Ceramics  
Cork  
Craftstrip  
Etching  
Felt  
Finger Painting  
Jewelry  
Leathercraft  
Metalcraft  
Plastics  
Stenciling  
Tools  
Weaving  
Wood Burning  
Wood Carving

Everything for the craftsman

80-page Catalog sent on receipt of 25 cents which will be refunded on your first order.

**American**

**Handicrafts CO. INC.**

M-45-49 SO. HARRISON STREET, EAST ORANGE, N. J.  
915 SO. GRAND AVENUE, LOS ANGELES 15, CALIF.



## Leathercraft

### HEADQUARTERS

1. LEATHER FOR TOOLING

2. GLOVE LEATHER

3. LACING

4. TOOLS

5. ACCESSORIES

Write today for FREE catalog

**J. C. LARSON CO.**

172 N. Wacker Dr., Chicago, Ill.

## CRAFT LEATHERS

TOOLS • LACING • ACCESSORIES

Catalogue on Request Mail Orders Filled

**J. J. CONNOLLY**

Established 1892

181 William Street

New York 7, N. Y.

★ The Casco Products Corporation of Bridgeport, Connecticut has just sent us a news bulletin containing information about their new electric tool kit. Available through department, jewelry, furniture, hobby and auto accessory stores, this handy tool serves the multiple purposes of polishing, carving, sharpening, cleaning, drilling, sanding, engraving, grinding and routing. Priced to fit the pocketbook of the accessories, including steel cutter, drills, abrasive and buffer wheels, and other tools for carrying through a craft project from beginning to polished completion. A hobby booklet is included with each tool you purchase. The title is "Things to Make and How to Make them" and you'll find many ideas for making things with wood, glass, plastic and metal.

★ The Amaco Company of Indiana, has just published a catalog of their electric kilns and pottery supplies. You'll find this catalog especially interesting, for not only does it list materials, prices, and brief descriptions, but here are many photographs of ceramic figurines, tiles, and plates, vases, bowls—so well-made and attractively decorated that your classes will be spurred on to creative activity by these outstanding examples of work produced in all levels of art education. Send today for your copy of the Amaco Kilns and Pottery Supplies. Send 3 cents to cover forwarding charges and we'll see that your request reaches the American Art Clay Co. without delay. Send before June 15, 1947.

★ "Some Facts About Textile Painting" and "Textile Painting with Alphacolor" are two publications in folder form, published by the Weber Costello Company and bringing you pertinent facts about this form of self-expression that is finding such widespread popularity. The second of the above publications shows such an exciting variety of designs, printed in two colors, that you'll find your pupils starting immediately on the creation of their own designs. Shirts, skirts, ties, blouses, athletic equipment and many other items decorated with designs and initials give that special personal touch to possessions of boys and girls, young or old. If you'd like a copy of SOME FACTS ABOUT TEXTILE PAINTING and TEXTILE PAINTING WITH ALPHACOLOR, send 13 cents for single copies, only 8 cents for over 100 copies. These prices include 3 cents for cost of forwarding your requests to the Weber Costello Company. Be sure to order before June 15, 1947.

(Continued on page 8-a)



## silver soldering difficulties?

For authoritative help on soldering and other technical problems, send for a copy of our booklet, **SILVER FOR THE CRAFTSMAN**, written in response to many requests for assistance in ordering and working with sterling silver.

**HANDY & HARMAN**

Craft Service Department

82 Fulton St., New York 7, N. Y.



**Indians of the U. S. A.** A decorative wall map in four colors showing the location, names and phases of Indian history and culture. Size 34½ x 22½ inches. . . . . 50 cents

### Peter of the Mesa

by FLORENCE CRANNELL MEANS

A story of Hopi Indian life at home, at school and at mission school. Grades 4-6. Illustrated. . . . . Paper 75 cents

### My Indian Picture Story Book

by MABEL NIEDERMEYER

Twenty-four full page photographs of the houses, schools, work-a-day life, churches, and play of present-day Indian children. Excellent supplementary picture and reading material. Large format and type suitable for child reading. Grades 1-4. . . . . 60 cents

## SPECIAL OFFER

Mail this coupon today with \$1.75 and receive all three of these classroom aids designed to help you. Send the amount indicated if you need less than three.

Indians of the U. S. A. . . . .	50 cents
Peter of the Mesa . . . . .	75 cents
My Indian Picture Story Book . . . . .	60 cents

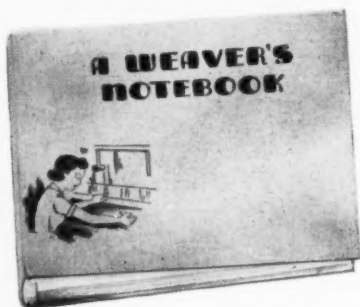
## FRIENDSHIP PRESS

156 Fifth Avenue

New York 10, New York

## For handweavers ~ A WEAVERS' NOTEBOOK

Every Hand Weaver Needs One



Loose Leaf Binder

3 Ring 10" x 13" sheet size

Heavy Cloth Cover, Printed as Illustrated

Price \$3.00 postpaid with  
check or money order

### HOW YOU CAN MAKE Your Own Hand Weaving Equipment

A complete set of working drawings and directions for making a loom, and all other equipment for warping, beaming and winding. Authentic and practical—prepared by an instructor in both handicrafts and weaving. Printed on 10 x 13 sheets—punched to fit Weavers' Notebook. Sold separately for 50c or with Notebook for \$3.50 postpaid—check or money order.

### FREE Material Included

With each purchase of the Weavers' Notebook are included:

1. 6 Blank Draft Sheets 10 x 13 size.
2. Weaving Techniques.
3. Warping the Hand Loom by Howard C. Ford.
4. Drawing In and Tying In the Hand Loom.
5. Yarn Chart for Selection of Proper Materials by Osmo Gallinger.

A total of 15 sheets, 30 pages, of valuable material and data with which to start the Notebook. At intervals Lily Mills will send out additional information of interest to purchasers of the Weavers' Notebook.

**LILY MILLS COMPANY**  
Dept. A, SHELBY, N. C.

*Makers of a Complete Line of Cotton Yarns for Handweavers*



Three inch tubes **Talens** 20 cents each

**WATERCOLORS**

**TALENS & SON, Newark 5, N. J.**  
Makers of the REMBRANDT COLORS

Art Lovers in the United States, Mexico and Cuba join Guatemalans in mourning the death on December 14, 1946, of Alfredo Gálvez Suárez, a great artist and a beautiful character.

Most of Sr. Gálvez Suárez' work was done in his native country on indigenous subjects. However, the Mexican government invited him to study in Mexico and later he taught there. A few years ago he was Visiting Professor at the University of New Mexico. More recently he served his government as Minister to Cuba.

Gálvez Suárez' media were oils and water colors. He was called a "Folklorist in art" for his sympathetic and penetrating interpretation of the Mayan Indians of Guatemala. His latest works were the murals in the National Palace of Guatemala.

A quiet, unassuming gentleman, Don Alfredo was esteemed wherever he went, not only as a great artist and splendid teacher but as a friend to all. At home he was always ready to present to visitors in his country other Guatemalan artists that they and their works might be known also.

The man and artist has gone, but his spirit and his interpretation of Guatemalan culture will remain in public galleries and private homes throughout this continent.

**WEBER**  
FINE ARTIST QUALITY  
**COLORS**  
and MATERIALS



TRADE MARK

Weber "SCHOOL ART"  
Products

**F. WEBER CO.**

*Manufacturing Artists Colormen, Since 1853*

**PHILADELPHIA 23, PA.**

ST. Louis 1, Mo.

Baltimore 1, Md.

*Patronize Your Nearest Weber Dealer*

*A reminder*  
END-TERM IS A BIT LATE  
FOR REQUISITIONS • • SO  
**WRITE TODAY**  
FOR COLOR CARD AND  
FOR PRICES • • • THEN  
**ORDER**

THE PAINTS  
THAT HAVE COLOR  
AND BRILLIANCE FOR  
CLASSROOM AND STUDIO  
• • • ALABASTINE • • •  
SCHOOL ART COLORS  
WRITE US • • • TO-DAY



*An EXCITING*  
*New Medium*  
FOR  
**ARTS & CRAFTS CLASSES!**

● The new C. V. H. Booklet—C. V. H. PLASTIC RELIEVO COLORS AND HOW TO USE THEM — opens a vast new field in arts and crafts training . . . 3-dimensional plastic colors with all of the brilliance and beauty of Egyptian and Phoenician "earth color" painting, yet simple enough for any child to use without special training.

Introduce this fascinating new medium in your own classes. Get your copy of the instruction booklet—25 cents—direct from

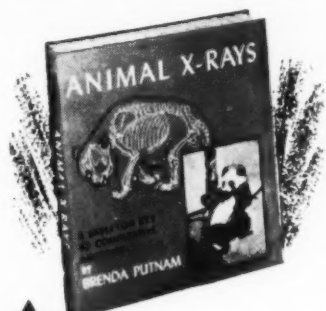


**CHROMA-CRAFT**  
**VOCATIONAL SERVICE**  
345 Madison Avenue New York City

Distributors of  
C. V. H. Plastic Relievo Colors



## COMPARATIVE ANATOMY FOR YOUNG PEOPLE



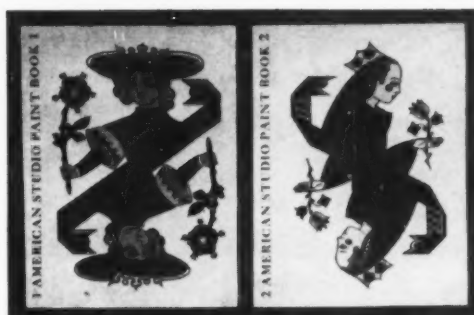
# ANIMAL X-RAYS

By **BRENDA PUTNAM, N. A.**

An indispensable guide for young artists and scientists—and their teachers. 22 animals and 10 birds, each drawn as a skeleton inside an expressive outline, with the joints clearly lettered. Each with a brief biography and explanation of how and why the subject in question differs from the others.

**\$3.50 At all bookstores**

**G. P. PUTNAM'S SONS**  
2 W. 45th St., N. Y. 19



Something New in Paint Books!

## AMERICAN STUDIO PAINT BOOKS

We could give no better description of these remarkable volumes than the following, from a paper which NEVER reviews paint books: "For the first time I am reviewing two 'painting books' to be colored by children; most of them have been run-of-the-mill. But these have large pages that take water color well, and on each is a design simplified from some distinguished source, its surfaces brought out in strong primary colors as model . . . . The original page would decorate any nursery wall: the one opposite, when filled in to show a Breughel ship, a Dutch doll-house, a Currier and Ives sleigh ride, may turn out handsome enough to be a present for a parent"—*N. Y. Herald-Tribune*. Size of books 12 x 9 1/4. Volumes I and II—\$1.00 each (\$2.00 the set).

Send for our free catalogue of educational art and craft books—the best in the field!

**AMERICAN STUDIO BOOKS**  
381 Fourth Avenue, New York 16, N. Y.

## USE OF NATIVE CRAFT MATERIALS



Margaret  
Eberhardt  
Shanklin

1. Project ideas for weaving and braiding fibrous materials, the forming and firing of clay, and the making of simpler projects are given in detail and illustrated. Gives directions for preparation of materials, and the weaving of such articles as mats, bags, hats, baskets and various novelties. Probably \$3.00.
2. **DIPLOMA ENGROSSING** Loomis Prob. \$1.50
3. **PALMETTO BRAIDING AND WEAVING** Cooke and Sampley . . . . 2.75
4. **RUGMAKING CRAFT** Allen . . . . 2.00

Paste on a Postcard

### THE MANUAL ARTS PRESS

283 Duroc Bldg., Peoria 3, Ill. . . . 194...

Please send me "on approval" the books circled.

1 2 3 4

Name.....

School Address.....

Position.....

Superintendent.....

S. A. May

## Did You Know . . .

# YOU CAN MAKE YOUR OWN GLOVES?

A handy new manual by this name will show you how!

Mrs. Edith M. Hummel, the author of this book, conducts courses in glove-making in the famous Traphagen School of Fashion and at her own glove studio, where she has taught more than 1500 persons. A teacher of this subject for many years, she is a recognized authority in her field.

Nothing is left to question in the text. Simply written, it covers every phase of glove-making. Fifty illustrations give you a thoroughly detailed visual appreciation of the instructions. There are eight standard patterns in addition.

Ideal for camp and summer school classes in arts and crafts, this book will also serve as a text in fashion school and home economics courses in the fall term.

Why not send us your order now? The price is only \$1.50 per copy.

-----

Fairchild Publishing Co., 8 E. 13th St., N. Y. 3, N. Y.

Please send me..... copies of Mrs. Edith M. Hummel's *You Can Make Your Own Gloves*, at \$1.50 each. (Add 2% sales tax if delivered in N. Y. C.) Payment is enclosed.

Name.....

Address.....

City.....Zone.....State.....



**\$5.00**

## Create Useful and Attractive Objects in Color Cement

Here are 201 pages of clear instructions and illustrations on that most permanent of all handicrafts—cement craft. Your pupils will enjoy making cement relief tiles, cement bowls, vases, flower boxes, candle holders, book ends, garden ornaments, cement tiles for home application, and many other objects. 20 chapters feature the step-by-step diagram method of instruction so that each step in the process of creation leads smoothly into the next, resulting in articles of useful and aesthetic value. Send your order today for **COLOR CEMENT HANDICRAFT** by Pedro and Reta deLemos. Order today, for number of copies is extremely limited.

## SCHOOL ARTS MAGAZINE

175 PRINTERS BUILDING

WORCESTER 8, MASS.



PILGRIMAGE • SUMMER 1947

## CALIFORNIA

*Distinctive—Unique*

Refreshing ART ideas from many schools and artists. Lectures and instruction from ultra modern RUDOLPH SCHAEFFER, noted colorist and designer. A whirl of entertainment in Storybook San Francisco, along the Golden Coast and at famous Lake Tahoe in the Sierra Mountains. Souvenirs. Unusual food. Splendid hotels. Everything arranged. Write for folder.

*Maybelle Thompson-Mason*

Route to Lake Tahoe—Camino, Calif.

### YOU CAN EARN EXTRA DOLLARS IN YOUR SPARE TIME . . . . .

Rogers Electric Kilns sell quickly to Ceramic enthusiasts. You would enjoy telling Ceramic enthusiasts about these quality kilns. Makes a most fascinating spare time, dollar-earning occupation. No experience necessary. Some desirable territories are still open. Write for details. Rogers Electric Kilns, 20 W. Glenside Ave., Glenside, Pa.

### A NEW DEVELOPMENT

In Water Base Silk Screen Process  
FOR SCHOOL WORK

### SARGENT presents the revolutionary DRI-PLI FILM STENCIL!

Now Sargent Water Base Silk Screen Process is simpler, more practical than ever for classroom use! For newly added to Sargent's widely-used silk screen outfit is the wonderful Dri-Pli Film . . . the unique new stencil that is adhered to the screen with light pressure . . . without liquids! Further, the new Dri-Pli Film Stencil may be removed safely and quickly from the screen simply with hot water!

The Dri-Pli Stencil gives equally excellent results with the cut stencil, block-out or resist methods.

Learn more about this exciting new Silk Screen development now. Send coupon below for informative booklet.

*Colors by Sargent*

AMERICAN ARTISTS' COLOR WORKS, Inc.  
Makers of famous Sargent and Hi-Test Colors  
Sargent Bldg., 5601 First Ave., Brooklyn 20, N. Y.

Please send me free copy of the folder on the Water Base Silk Screen Process using Dri-Pli Film.

Your School.....  
Your Name.....  
Address.....



Hello there!

With Spring's official arrival comes the happy thought that vacation days are almost here—and if you haven't solved the important question of where to go, here are a few suggestions.

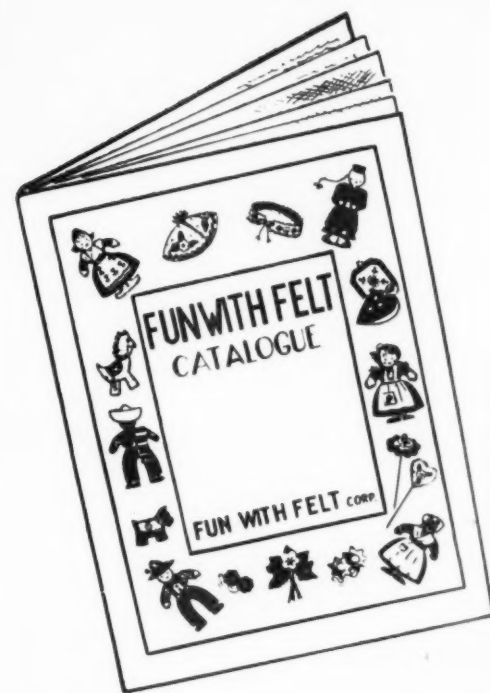
As summer draws near, do you find your thoughts wandering northward to the provinces of Canada, with their zestful climate and breathtaking beauty? Then you'll find particular delight in New Brunswick, Canada's "unspoiled province by the sea" where hunting, fishing, swimming, rowing, yes—even relaxation, await your arrival.

If you would like to learn all about the rules and regulations concerning a visit to Canada, the New Brunswick Government Travel Bureau has the solution in the handy 32-page booklet titled "Travel Tips." This booklet tells you about Canada's attractions, how to enter Canada, passport information, border crossing card, returning to the United States, articles purchased in Canada, admission of automobiles, pleasure boats, aircraft and pets, various game permits required. All this information is contained in one convenient-sized booklet. If you'd like a copy, send your request to Happy Holiday, 175 Printers Bldg., Worcester 8, Mass., and we'll see that your request reaches the New Brunswick Government Tourist Bureau.

"Minnesota, Land of 10,000 Lakes" is an attractive picture-packed booklet that will make a wonderful addition to your file of "vacation prospects"—for here is a natural paradise of water, wood, and beautiful scenery that makes playtime in Minnesota a time that you will anticipate with enthusiasm and recall with delight. So completely does Nature hold sway in Minnesota that you can almost see the Indian canoes of yesterday slipping silently down the wood-lined streams and spot the wigwams of the "first residents" in the shadowy forests—in fact, Minnesota is the home of many Indians today. In Minneapolis you'll find Minnehaha Falls, described by Longfellow in his poem "Song of Hiawatha"—and for sights that will make the past blend into the present, you'll want to visit the quarries, near Pipestone, where the redstone peace pipes were cut and shaped. These are a few of the many beautiful and interesting places to visit in the "land of 10,000 lakes." If you'd like the 22-page booklet illustrating and describing the many kinds of activity and scenes of beauty to be found in Minnesota, send your request to Happy Holiday, 175 Printers Bldg., Worcester 8, Mass., and we'll see that your request is forwarded to the Minnesota Tourist Bureau.

I'll be looking for more booklets to make your travels more meaningful. Until next month—happy vacationing!

Happy Holiday  
Your School Arts  
Travel Scout.



We proudly present  
our new 1947

## FUN with FELT CATALOGUE

More than 100 different kinds of kits are described and illustrated in our new and greatly enlarged catalogue. Kits for working with felt, plastics, beads, seashells and wood are listed and priced to meet every budget.

Our new catalogue will be off the presses, April 20.

Send 25¢ for our new 1947 catalogue. This 25¢ will be refunded on your first order.

**Fun With Felt Corp.**

118 East 28th St., New York 16, N. Y.

# SERAMO

## MODELING CLAY IS PRACTICAL

It can be baked in an ordinary kitchen oven. Clay left over when period ends can be so cared for as to be ready for next modeling lesson. These features qualify Seramo for the ever increasing number of schools discovering its economic value.

**FAVOR, RUHL & COMPANY, INC.**  
Dept. SA 5-47  
425 So. Wabash Avenue, Chicago 5, Ill.

**NOW READY . . .**

## Craft and Hobby Catalog

Many interesting projects in wood, Leather, Metal, Plastic, Felt and Cork  
CERAMICS, WATER COLORS, CRAYON,  
CHALK, TEXTILE COLORS  
Many Art Craft Tools

Catalog FREE to Teachers--Others Send  
10 Cents stamps or coin

**Western Crafts and Hobby Supply Co.**  
213-215 E. 3rd St., Davenport, Iowa

★ ★ *Talens* ★ ★  
**WATERCOLORS**  
are brilliant

**SOMETHING NEW!**  
Make exciting shell animals for class projects. Our kit contains complete material and illustrated instructions for making colorful parrot, wise owl, sleepy turtle, austere crane, regal swan, lively pig. Only \$1.00 postpaid. Other SHELLCRAFT Kits:—Big jewelry making kit, \$3.50 postpaid. Cameo brooch and earring kit, \$1 postpaid. Illustrated booklet 35 cents.  
Complete wholesale supplies for the SHELLCRAFTER!  
SHELART STUDIOS, 3027 1/2 6th St., South, St. Petersburg, Fla.

Complete line of artists' materials  
Art Books  
Artists' Rubber Cement  
Moulding Rubber

**S S RUBBER CEMENT CO.**  
314 N. Michigan Ave., Cen. 3373, Chicago 1

**36 COLORS** as brilliant  
and permanent as oils!  
**EAGLE PRISMACOLOR**  
ART PENCILS  
For sample write to  
**EAGLE PENCIL CO. New York ... Toronto**

**JAYHAWK**  
**PLASTERS**



"Everything for  
Plastercraft"

Rubber Molds, Liquid Rubber, Project Kits for Classroom, Home,  
or Camp—Complete Instructions Free.  
Blue Rapids Supply Co., Blue Rapids, Kansas



**A NEW TWIST IN CRAFTS**  
A CREATIVE HOBBY FOR ALL AGE GROUPS  
Bend your ideas into shape. Make original and entertaining gifts and ornaments.  
EACH KIT CONTAINS: 10 Cellophane-wrapped bundles (10 stems in each, 12" long), 10 brilliant assorted colors.  
Complete with Simple Instructions, \$1.00  
At all Handicraft Suppliers  
**American Pipe Cleaner Co., Norwood, Mass.**

## FELLOWCRAFTERS BIG, NEW CATALOGUE

Lists manuals, tools, and supplies for almost every craft. Indispensable to art teachers, therapists, craftwork hobbyists.

**READY NOW!**  
Order your copy today



*Fellowcrafters* INC.

26-28 OLIVER ST.  
BOSTON 10, MASS.

## REVELATION ELECTRIC KILNS

Two practical sizes suitable for school and studio. Equally efficient for pottery, overglaze decoration, enamels on metal or glass.

Slips and glazes by the pound.  
Ceramic Processes by Mary Chase Stratton  
Replacements for oil and gas kilns

Circular on request

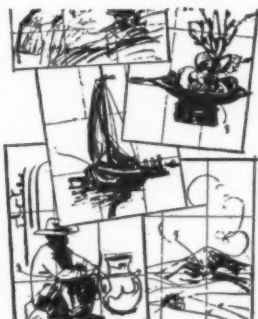
**REVELATION KILNS**  
10125 E. JEFFERSON AVE., DETROIT 14, MICH.

**TOOLS AND MATERIALS  
FOR TEACHERS and CRAFTSMEN**  
Supplies are again available and we are continuing to serve teachers, craftsmen, and occupational therapists. We can furnish sheet metals including silver, and all inquiries receive our immediate attention.



Send for list of books and portfolios helpful to teachers and supervisors of industrial arts.

**METAL CRAFTS SUPPLY CO.**  
10 Thomas Street Providence, R. I.



*How to*  
**DRAW**  
by  
**Walter T. Foster**

HOW TO DRAW TREES,  
LANDSCAPES, FLOWERS, STILL  
LIFE, LETTERING AND MANY  
OTHER SUBJECTS. SEE  
IT AT YOUR DEALERS OR  
SEND \$1.00 TO

**WALTER T. FOSTER**  
Box 456  
LAGUNA BEACH, CALIF.

**A.W. FABER'S**  
**CASTELL**  
**LOCKTITE**

for drawing  
sketching  
retouching

the professional  
man's refill drawing  
pencil which embraces  
these exclusive features

Possibly you have never known about refill drawing pencils—and their amazing convenience and economy.

There is no better time than during an artist's formative years to start using A. W. Faber's CASTELL Locktite, the rapid-action refill pencil that holds a long 5" piece of graded drawing lead. It's a beautiful pencil to own.

With CASTELL Locktite there's no need to touch the lead and risk smudging the drawing. Just hold the point to the paper, press the button and the lead may be adjusted upward or downward. Holds lead in bulldog grip and prevents slipping.

Teachers will be doing their serious students a favor by encouraging group buying of CASTELL Locktite at Art Supply, Drawing Material, Blue Printing, Stationery or Photographic Supply Shops.

Holds all standard makes of refill graded drawing and retouching leads. We recommend WINNER Techno-TONE No. 1930.

**A.W. FABER INC.**  
NEWARK, N. J.

## SUMMER PROGRAM TOOLS AND SUPPLIES

Leather  
Metal  
Silk Screening  
Non-Fired Ceramics  
Knotting  
Braiding  
Plastics, including  
Internal Carving  
Flexcraft  
Shellcraft  
Weaving  
Minor Crafts

Send for summer issue of Creative Ideas.  
Free to Leaders, 25 cents per year to others.

**UNIVERSAL HANDICRAFTS SERVICE, INC.**  
1267 Sixth Avenue New York 19, N. Y.



# 1947 SUMMER COURSES DIRECTORY

In this issue *School Arts* publishes a list of institutions offering courses this Summer in fields of greatest interest to our readers. The data supplied by the institutions has been condensed and does not in all cases show every course offered. After you choose the section of the Country where you want to study you will, of course, want to write the Registrar of the institution for more details and a catalog.

## How to Use the Directory:

Following the name and address of the institution you will find a series of letters and numbers. The following key explains their meaning.

## Key:

M-May, J-June, Ju-July, A-August, S-September, T-Two Sessions, R-Year 'round, D-Work applies toward a degree. The number immediately following the month indicates the day of the month when the sessions begin and end. C-Courses offered: 1-Art Appreciation, 2-Art History, 3-Commercial Art and Lettering, 4-Art for Public School teachers, 5-Painting, 6-Drawing, 7-Fashion, 8-Design, 9-Sculpture, 10-Metalcraft, 11-Jewelry Making, 12-Ceramics, 13-Weaving, 14-Leathercraft, 15-Plastic Craft.

## ALABAMA

University of Alabama, Dept. of Graphic & Plastic Arts  
Tuscaloosa, Alabama  
J 16-A 29 T; C-1, 5, 6, 8, 12

## ARIZONA

Arizona State College, Art Dept.  
Tempe, Arizona  
J 9-A 16 T; C-1, 2, 5, 6, 8, 10, 12, 13, 14 D

## ARKANSAS

University of Arkansas, Art Dept.  
Fayetteville, Arkansas  
J 10-Ju 22; C-5, 6 D

## CALIFORNIA

Claremont Summer Session  
Claremont, California  
J 23-A 1; C-2, 5, 6, 8, 9, 12 D  
Fresno State College, Art Dept.  
University Ave., Fresno, California  
J 16-A 22 T; C-1, 5, 6, 12 D  
The Fay Studio  
536 S. Broadway, Los Angeles 13, California  
C-3 R  
Occidental College, Art Dept.  
Los Angeles, California  
J 23-A 1; C-1, 4, 5 D  
Otis Art Institute  
2401 Wilshire Blvd., Los Angeles, California  
C-1, 3, 5, 6, 9  
University of California, Art Dept.  
405 Hilgard Ave., Los Angeles, California  
J 23-S 12; C-1, 5, 6, 8 D  
University of Southern California, Dept. of Fine Arts  
Los Angeles, California  
J 23-A 1; C-1, 5, 6, 8, 9, 10, 11, 12 D  
California College of Arts & Crafts  
Broadway & College Ave., Oakland, California  
Ju 7-A 15; C-1, 3, 5, 6, 8, 10, 11, 12, 14 D  
Stanford University, Div. of Graphic Art  
Stanford University, California  
J 17-A 30; C-1, 4, 5, 6, 8 D

## COLORADO

University of Colorado  
Boulder, Colorado  
J 16-A 23; C-5, 6, 8, 10, 11, 14' D  
Fine Arts Center  
Colorado Springs, Colorado  
C-5, 6  
University of Denver, College of Arts & Sciences  
Denver, Colorado  
J 16-A 22; C-1, 3, 5, 6, 8, 10, 11, 12, 14, 15 D  
Colorado State College of Education, Div. of Arts  
Greeley, Colorado  
J 21-A 15; C-5, 6, 8, 10, 11, 12 D  
Western State College of Colorado, Art Dept.  
Gunnison, Colorado  
J 9-A 8; C-1, 4, 5, 6, 7, 8 D

## CONNECTICUT

Whitney School of Art  
111 Whitney Ave., New Haven, Connecticut  
C-3, 5, 6, 8 R  
Harve Stein Water Color Group  
Box No. 320, New London, Connecticut  
J 17-S 4; C-1, 2, 5 D  
The Norfolk Art School of Yale University  
Norfolk, Connecticut  
Begin A for six weeks; C-5, 6

## WASHINGTON, D.C.

Catholic University of America, Art Dept.  
Washington, D. C.  
J 30-A 9; C-1, 2, 5, 6, 8, 9, 10, 11, 12  
National Art School  
2027 Massachusetts Ave., W., Washington, D. C.  
J-A 15; C-1, 5, 6, 7, 8  
Elliot O'Hara  
2025 O St., Washington, D. C.  
J 23-S 13; C-5

## FLORIDA

Ringling School of Art  
Sarasota, Florida  
J 9 for 12 weeks. Write for catalog  
Florida State College for Women, Art Dept.  
Tallahassee, Florida  
J 16-A 30 T; C-3, 4, 6, 8, 10, 12, 13 D  
University of Tampa, Art Dept.  
Plant Park, Tampa, Florida  
J 4-Ju 31; C-3, 5, 6, 7 D  
Norton School of Art  
West Palm Beach, Florida  
J 2-A 23; C-5, 6, 7, 8, 9

## GEORGIA

University of Georgia  
Athens, Georgia  
J 16-A 20; C-1, 5, 6, 8, 10, 12, 13 D  
Anson K. Cross Art School  
1161 Peachtree St., N. E., Atlanta, Georgia  
J 15-S 15; C-1, 5, 6, 7, 8, 12 D  
High Museum School of Art  
1262 Peachtree St., N. E., Atlanta, Georgia  
J 16-Ju 25; C-1, 5, 6, 7, 8

## IDAHO

University of Idaho, Art Dept.  
Moscow, Idaho  
J 9-Ju 18; C-1, 4, 5, 6, 12 D

## ILLINOIS

Illinois Wesleyan University, Art Dept.  
Bloomington, Illinois  
J 16-Ju 26; C-5, 6, 8, 9, 10, 12, 14, 15 D  
University of Illinois, Art Dept.  
Champaign-Urbana, Illinois  
J 9-S 26 T; C-3, 5, 6, 8, 9, 10, 11, 12, 14, 15 D  
American Academy of Art  
25 E. Jackson Blvd., Chicago 4, Illinois  
J 23-A 15; C-3, 5, 6, 7, 8 D  
Art Institute of Chicago  
Michigan Ave. at Adams St., Chicago, Illinois  
J 30-A 8; C-1, 3, 4, 5, 6, 8, 9, 12, 13 D  
Chicago Academy of Fine Arts  
18 S. Michigan Ave., Chicago 3, Illinois  
J 30. Write for catalog  
Ray Schools  
114 S. Michigan Blvd., Chicago, Illinois  
C-5, 6, 7, 8  
National College of Education  
Box No. 514-B, Evanston, Illinois  
J 23-A 1; C-5, 6, 10, 12, 13, 14, 15 D  
Western Illinois State Teachers College, Art Dept.  
Macomb, Illinois  
J 9-A 22; C-1, 3, 5, 8, 10, 11, 14, 15 D  
Bradley Polytechnic Institute  
School of Fine & Applied Art  
Peoria, Illinois  
J 11-A 29; C-1, 5, 6, 8, 12

## INDIANA

John Herron Art School  
Indianapolis, Indiana  
J 16-Ju 25; C-3, 4, 5, 6 D

## IOWA

State University of Iowa  
School of Fine Arts, Iowa City, Iowa  
J 12-A 7; C-1, 4, 5, 6, 8, 9

## KANSAS

Fort Hays Kansas State College, Art Dept.  
Hays, Kansas  
J 2-A 1; C-1, 5, 8, 10, 11, 12, 13, 14, 15 D  
Kansas State Teachers College  
Pittsburg, Kansas  
J 3-A 2; C-1, 5, 6, 8, 10, 12, 13, 14 D  
Kansas Wesleyan University, Art Dept.  
1501 Highland Ave., Salina, Kansas  
J 2-Ju 26; C-3, 5, 6, 10, 12, 13, 14, 15 D  
University of Wichita  
Wichita, Kansas  
J and Ju; C-8, 12, 13, 14 D

## KENTUCKY

University of Kentucky, Art Dept.  
Lexington, Kentucky  
J 16-A 23 T; C-1, 4, 5, 6, 8 D  
Eastern Kentucky State Teachers College, Fine Arts Dept.  
Richmond, Kentucky  
J 10-A 22 T; C-1, 3, 5, 6, 7, 10 D

## LOUISIANA

Southwestern Institute of Arts  
657 Jordan St., Shreveport, Louisiana  
C-3, 5, 6, 7, 8, 12

## MASSACHUSETTS

Blake Studios  
Berkshire, Massachusetts  
Ju through A; C-1, 5, 6  
Scott Carbee School of Art  
126 Massachusetts Ave., Boston, Massachusetts  
Ju 1-A 26; C-1, 3, 5, 6  
Fashion School of New England  
186 Massachusetts Ave., Boston, Massachusetts  
Ju 7-A 16; C-7, 8

Vesper George School of Art  
St. Botolph Street, Boston, Massachusetts  
J 16-S 5; C-3, 5, 6, 7, 8  
Nursery Training School of Boston  
355 Marlborough St., Boston, Massachusetts  
J 18-Ju 26  
Mr. Ernest Thurn  
38 Joy St., Boston, Massachusetts  
J 16-S 12; C-1, 5, 6  
Graduate School of Education  
Harvard University, Cambridge, Massachusetts  
Ju 7-A 16; C-4 D  
Gruppe Art Classes  
11 Wonsan St., E. Gloucester, Massachusetts  
J 15-S 15; C-5, 6  
Summer Art Course  
34 Mt. Pleasant Ave., East Gloucester, Massachusetts  
Ju 10-A 30; C-1, 5, 6 D  
Florence V. Cannon Landscape Painting School  
Marblehead, Massachusetts  
J 15-S 15  
Farnsworth Summer School  
North Truro, Massachusetts  
J 30-S 7; C-5, 6 D  
Cape Cod School of Art  
Provincetown, Massachusetts  
Ju and A; C-1, 5, 6  
Hibbard School of Painting  
Rockport, Massachusetts  
J and A; C-5

## MICHIGAN

Cranbrook Academy of Art  
Bloomfield Hills, Michigan  
J 23-A 2; C-5, 6, 8, 9, 12, 13 D  
Meininger Art School  
4847 Woodward Ave., Detroit, Michigan  
Ju 7-A 29; C-3, 5, 6, 7, 8

## MINNESOTA

Minneapolis School of Art  
200 East 25th St., Minneapolis, Minnesota  
J 16-Ju 25; C-3, 5, 6, 7, 8  
University of Minnesota  
711 Administration Bldg., Minneapolis, Minnesota  
J 17-A 29; C-5, 6, 8, 10, 11, 12, 13, 14 D  
Stillwater Art Colony  
506 West Pine St., Stillwater, Minnesota  
J 30-S 1; C-5, 6, 7, 12, 13

## MISSOURI

Southeast Missouri State Teachers College, Fine Arts Dept.  
Cape Girardeau, Missouri  
J 2-A 8; C-1, 2, 4, 5, 6, 7, 8, 10, 12, 13, 14, 15 D  
Kansas City Art Institute  
4407 Warwick Blvd., Kansas City, Missouri  
J 16-A 8; C-1, 3, 5, 6, 7, 8, 9, 12, 15 D  
University of Kansas City, Art Dept.  
5100 Rockhill Rd., Kansas City, Missouri  
J, Ju, A; C-1, 4, 5, 8, 12  
St. Louis School of Fine Arts  
Washington Univ., St. Louis, Missouri  
J 13-A 29; C-1, 3, 5, 6, 7, 8 D

## NEW HAMPSHIRE

Univ. of New Hampshire, College of Liberal Arts  
Durham, New Hampshire  
Ju; C-1, 5, 6, 8, 12 D

## NEW MEXICO

University of New Mexico  
Albuquerque, New Mexico  
C-1, 2, 3, 5, 6, 8, 9 D  
Hill & Canyon School of the Arts  
1005 Canyon Rd., Santa Fe, New Mexico  
J 23-A 15; C-3, 4, 5, 6, 10, 11, 12, 14, 15  
Taos School of Art  
Taos, New Mexico  
J 2-A 28; C-1, 5, 6

## NEW YORK

The Ogunquit School of Painting  
106 Columbia Hgts., Brooklyn, New York  
Ju 7-A 29; C-1, 5, 6, 9 D  
Frank Pack School of Painting (Mr. Bertram Oppenheim)  
990 President St., Brooklyn 25, New York  
J 25-S 5; C-1, 5, 6  
Chautauqua Art Center  
Chautauqua, New York  
Ju and A  
Sky Acres Camp  
40 Floral Drive, Hastings-on-Hudson, New York  
J 27-A 22; C-1, 5, 6, 9, 10, 11, 13, 14  
Cape Ann School of Art  
404 West 20th St., New York, New York  
Ju and A; C-5, 6  
Art Students League of New York  
215 West 57th St., New York, New York  
J, Ju, A; C-5, 6  
Columbia University, University Extension Classes  
N. East Hall, 1145 Amsterdam Ave., New York, New York  
Ju 7-A 5; C-5, 6, 9 D  
Craft Students League of Y. W. C. A.  
745 Tenth Ave., New York 19, New York  
J 30-Ju 31; C-5, 6, 8, 9, 10, 11, 12, 13, 14  
Fashion Academy  
812 Fifth Ave., New York 21, New York  
J, Ju, A; C-7, 8

Continued on page 14-a



## NEW BOOKS for the Art Teacher

All books for review should be mailed to  
Book Review Editor, School Arts Magazine  
Box 2080, Stanford University, California

AMERICAN STUDIO PAINT BOOKS NO. 1  
AND NO. 2, have been published by the  
American Studio Books, 381 Fourth Avenue,  
New York 16. Illustrated by C. G. Holme, they  
are priced at \$1.00 each.

These two new books for older children are  
full of varied and interesting topics. Each pic-  
ture is shown twice—one being printed in rich  
hues and the other uncolored.

These books will educate the child in good  
design, as well as provide him with a lot of fun.

There are fifteen pages in each book, of good  
quality water color.

### HILL & CANYON SCHOOL of the ARTS

1008 Canyon Road, Santa Fe, New Mexico  
Stanley G. Breneiser, Director

SUMMER SESSION, June 23 to Aug. 15, 1947

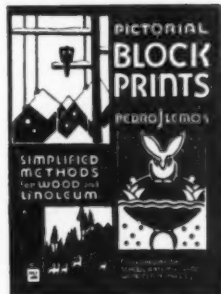
G.I. CLASSES

Write for Special Catalog

## TEACH Applied Art Crafts with these illustrated instructions

### Pictorial Block Prints

16 illustrated in-  
struction plates  
showing step-by-  
step methods  
with numerous  
examples of the  
different block  
printing meth-  
ods which pro-  
duce the more  
successful re-  
sults. Extra  
plate in colors.



### Leathercraft



A group of  
simple articles  
with detailed  
working instruc-  
tions on how  
to make coin  
purses, book sup-  
ports, magazine  
covers, notebook  
covers, and table  
mats...17 plates  
in all...8 on  
methods, 8 big  
sheets of designs  
and patterns.

\$1.00 EACH—POSTPAID

### School Arts

175 Printers Bldg.

Worcester 8, Mass.

## FASHION ACADEMY

THE SCHOOL OF FAMOUS GRADUATES

FASHION DESIGN  
STYLING • BUYING  
MERCHANDISING  
FASHION ILLUS-  
TRATION • STAGE  
& SCREEN DESIGN



EMIL ALVIN HARTMAN America's Fore-  
most Fashion Instructor and Style Au-  
thority will determine your particular  
aptitude for a career in fashion. Spec-  
ialized training in limited groups of only  
six students under an expert. Book 43

Home Study Course, request Book 43H  
812 FIFTH AVENUE NEW YORK 21, N. Y.



### HANDICRAFTS in the Southern Highlands

... Hand weaving, pottery, art-  
metal and jewelry, metal enam-  
elling, lapidary art, silk screen,  
stencil art, many others.

SUMMER SESSION—June 2 to July 23

Hand weaving instruction under Rupert Peters of  
Penland School; Ingeborg Langbers of Talberg,  
Sweden; Irene Beaudin, Montreal, Canada, and a  
number of other excellent craftsmen. Instructors  
in all other crafts most excellent. College credit  
by arrangement with University of North Carolina.

PENLAND SCHOOL OF HANDICRAFTS  
PENLAND, NORTH CAROLINA

## MOORE INSTITUTE OF ART

School of Design for Women

103rd Year. Textile design,  
commercial illustration, adver-  
tising art, art education, fashion  
design, fashion illustration, paint-  
ing, interior design and deco-  
ration. B. F. A. in all courses. Day,  
evening, Sat. classes. Residences.

CATALOG

1328 N. Broad St., Philadelphia 21, Pa.

CHICAGO  
ACADEMY  
of  
FINE ARTS



ENROLL NOW FOR SUMMER  
ART COURSES

Special Classes for High School Stu-  
dents. Start June 30th. Now is the  
time to lay the foundation for your  
Art Career. A preliminary summer  
course in any art subject will help decide  
your future. Write today for free catalog.

SUITE 118 S. MICHIGAN AVE., CHICAGO 3

## THE TRAPHAGEN SCHOOL OF FASHION... FOR RESULTS

Intensive SIX WEEKS' Summer Course.  
Celebrated Graduates. Top honors for 20 years.  
Professional methods for beginners or advance stu-  
dents. Fashion Drawing, Sketching, Life, Design, Styl-  
ing, Fabric Analysis, Fashion Writing, Interior Decor.,  
Window Display, Draping, Patternmaking, Grading, Draft-  
ing, Dressmaking, Remodeling, Glovemaking, Millinery.  
Teacher Training. Approved by Regents. Day and Eve.  
Traphagen Training Pays Lifetime Dividends... Send for Circular 9  
TRAPHAGEN, 1680 Broadway (52d St.), New York 19

## RINGLING School of Art

Study Art in sunny Florida. Faculty of outstanding  
artists. Use Ringling Museum. Dormitories. Unbeliev-  
ably low cost. Summer term: 12 weeks commencing June  
9. Write for catalog and folder "In Florida Sun-  
shine." Address: Jas. S. McClendon, Exec. Sec'y.

Sarasota, FLORIDA

## PRATT INSTITUTE THE ART SCHOOL

DEGREE COURSES... Architecture, Art Education  
CERTIFICATE COURSES... Advertising Design, Illustra-  
tion, Industrial Design, Interior Design, Textile Design.

42 STUDIOS—75 INSTRUCTORS—60TH YEAR  
Catalog on request

JAMES C. BOUDREAU, Dean, Brooklyn 5, N. Y.



### 60 Summer Courses

Loom and Tapestry Weaving, Ceramics,  
Leather, Metalry, Jewelry, Plastics, Textile  
Design, Drawing, Painting, Sculpture,  
Perspective, Life Classes, Bookbinding,  
Celluloid Etching, Silk Screening, Wood  
Carving and minor Crafts. Limited groups.  
Hours at your convenience. Write today.

## UNIVERSAL SCHOOL OF HANDICRAFTS

221 West 57th St.,

New York 19, N. Y.

## The ART INSTITUTE of Chicago

### SUMMER SCHOOL

Methods in Art Education. Discussion. Laboratory.  
Observation in the children's classes.

Fine and Commercial Art Classes. Accredited.

Summer Term, June 30, 1947

For Catalog, Box 45

Michigan Avenue at Adams St., Chicago 3, Ill.

## The CLAREMONT SUMMER SESSION GRADUATE INSTITUTE OF ART JUNE 23—AUGUST 1, 1947

AN INTEGRATED PROGRAM OF APPLIED  
ART, ART HISTORY AND AESTHETICS

MILLARD SHEETS, Director

Landscape and Figure Painting

HENRY LEE MCFEE

Figure Painting and Still Life

ALBERT STEWART

Sculpture

WILLIAM MANKER

Ceramics

JEAN GOODWIN AMES

Design

WHITNEY SMITH

Architectural Design and Planning

For Information Write

DIRECTOR OF SUMMER SESSION  
HARPER HALL CLAREMONT, CALIF.

## SUMMER WORKSHOP of HANDICRAFTS AND COMMUNITY RECREATION

June 17 to July 23, 1947 at Gatlinburg, Tennessee.  
Conducted by Pi Beta Phi Settlement School and the  
University of Tennessee, Division of Extension Teaching.  
Credit and non-credit courses. Allen Eaton, special  
lecturer; Marion Heard, jewelry, leathercraft; Mary E.  
Star Sullivan, weaving; Jane Glass, textile decoration,  
recreational crafts; Josephine Bakke, community  
recreation.

For further information write Mrs. Clarence M. Sale,  
Dept. SA 3709 Lenox Drive, Fort Worth 7, Texas

## FRANK PACK SCHOOL OF PAINTING Located at "THE WEATHERVANE"

on the Moors

EAST GLOUCESTER, MASS.

Class participation plus individual instruction based upon  
the technique and extent of student's creative development.

Write to: BERTRAM OPPENHEIM,

GRAPEVINE ROAD

EAST GLOUCESTER, MASS.

## Summer Courses Directory

Continued from page 12-a

International School of Art  
522 Fifth Ave., New York, New York  
Ju and A. Mexico, Guatemala—their arts and crafts D  
Naum M. Los School of Art  
22 East 60th St., New York, New York  
J 1-Ju 31; C-5, 6, 9  
Parsons School of Design  
Box A, 136 E. 57th St., New York, New York  
Ju 7-A 15; C-3, 7, 8 D  
Teachers College  
New York, New York  
Ju 7-A 15; C-1, 4, 5, 6, 7, 8, 10, 11, 12, 13, 15 D  
Trophagen School of Fashion  
1680 Broadway at 52nd St., New York, New York  
Ju 7-A 15; C-7, 8  
Universal School of Handicraft  
221 West 57th St., New York, New York  
R; C-5, 6, 8, 10, 11, 12, 13, 14, 15  
Lillian B. Wamsley, Pottery & Sculpture  
305 East 47th St., New York, New York  
R; C-12  
Syracuse University, College of Fine Arts  
Syracuse, New York  
Ju 7-A 16; C-4, 5, 6, 8, 9 D  
Westchester Work Shop  
Westchester County Center, White Plains, New York  
C-5, 6, 8, 10, 11, 12, 13  
School of Landscape Painting  
Woodstock, New York  
J 15-S 15; C-5

### NORTH CAROLINA

Women's College, Art Dept.  
Greensboro, North Carolina  
J 2-Ju 18; C-5, 8  
The Penland School of Handicrafts, Inc.  
Penland, North Carolina  
J 2-A 23; C-8, 10, 11, 12, 13, 14, 15 D

### NORTH DAKOTA

Sioux Falls College, Art Dept.  
Sioux Falls, North Dakota  
J 9-Ju 12; C-4, 10, 11, 12, 13, 14, 15 D

### OHIO

Akron Art Institute  
140 E. Market St., Akron, Ohio  
R  
Ohio University, Art Dept.  
Athens, Ohio  
J 15-A 10; C-1, 4, 5, 6, 8, 10, 11, 13 D  
Art Academy of Cincinnati  
Cincinnati, Ohio  
J 16-A 8; C-5, 6, 8, 9  
Studio—School of Fashion Art  
704 Race St., Cincinnati, Ohio  
3 morning classes per week; C-1, 5, 6, 7, 8

University of Cincinnati  
Cincinnati, Ohio  
J 17-A 28 T; C-4, 13 D  
Cleveland School of Art  
Juniper Rd. & Magnolia Dr., Cleveland 6, Ohio  
J 23-S 13; C-5, 6, 7, 8, 11, 12 D  
Kent State University, College of Liberal Arts  
Kent, Ohio  
J 16-A 29 T; C-1, 5, 6, 8, 11, 13  
Miami University, Art Dept.  
Oxford, Ohio  
J 16-A 30; C-5, 6, 8, 12 D

### OKLAHOMA

Phillips University, Art Dept.  
Enid, Oklahoma  
J 2-Ju 25; C-1, 2, 4, 5, 6, 7, 8, 9, 11, 12 D  
Oklahoma City University, Art Dept.  
Oklahoma City, Oklahoma  
J 2-Ju 15; C-3, 4, 5, 6, 8 D  
Southwestern Institute of Technology, Art Dept.  
Weatherford, Oklahoma  
M 26-Ju 25; C-1, 2, 5, 6, 8, 12, 13, 14, 15 D

### OREGON

University of Oregon, School of Allied Arts  
Eugene, Oregon  
J 17-A 29 T; C-5, 6, 11, 12, 13 D  
Portland Summer Session  
207 Education Center Bldg., Portland, Oregon  
J 16-Ju 25 C-8, 10 D

### PENNSYLVANIA

Bucknell University  
Lewisburg, Pennsylvania  
J 23-A 1 D  
Moore Institute of Art  
1328 N. Broad St., Philadelphia 21, Pennsylvania  
C-3, 4, 5, 8 D Write for catalog  
Pennsylvania Academy of Fine Arts  
Broad and Cherry Sts., Philadelphia 2, Pennsylvania  
J 9-A 30 T; C-5, 6, 9 D  
Pennsylvania State College  
State College, Pennsylvania  
J 30-A 9; C-1, 5, 6, 7, 10, 13, 14, 15  
Wyomissing Institute of Fine Arts  
Trent and Belmont Aves., Wyomissing, Pennsylvania  
J 23-A 15; C-1, 5, 6, 7, 8  
The Universidad de San Carlos  
Guatemala City, Guatemala  
(Write Dr. Nora B. Thompson, 116 Argyle Rd., Ardmore, Pa.)  
Ju 3-A 14. Spanish language training, Native History,  
Crafts, Literature, etc. Guatemalan and Mayan Specialties

### RHODE ISLAND

School of the Art Association of Newport  
Newport, Rhode Island  
J 24-A 29; C-5

Rhode Island School of Design  
20 College St., Providence 3, Rhode Island  
Ju 7-A 15 D Write Registrar for admission requirements

### SOUTH CAROLINA

University of South Carolina, Fine Arts Dept.  
Columbia, South Carolina  
J 20-A 10; C-1

### TENNESSEE

Summer Workshop of Handicrafts and Community  
Recreation  
University of Tennessee Extension School  
Gallatinburg, Tennessee  
J 16-A 23 T; C-1, 5, 6, 7, 8, 15 D

### TEXAS

The Corpus Christi Fine Arts Colony  
1330 Second St., Corpus Christi, Texas  
J 1-14  
Baylor University, Art Dept.  
Waco, Texas  
J 9-A 29 C-1, 5, 6 D

### VERMONT

University of Vermont  
Burlington, Vermont  
Ju 7-A 15; C-1, 5, 6, 10, 11, 14, 15 D

### VIRGINIA

Blackstone College, Art Dept.  
Blackstone, Virginia  
C-5  
Richmond School of Art  
224 Shafer St., Richmond, Virginia  
C-5, 6

### WASHINGTON

Washington State College  
Box No. 953, Pullman, Washington  
C-5, 6, 8, 11, 12

### WEST VIRGINIA

University of West Virginia  
Morgantown, West Virginia  
J 4-A 22 T; C-1, 5, 6 D

### WISCONSIN

The Stout Institute  
Menomonie, Wisconsin  
J 23-A 1; C-13, 14, 15  
Layton School of Art  
66 Layton Art Gallery, Milwaukee, Wisconsin  
C-3, 5, 6, 7, 8, 12

### WYOMING

University of Wyoming, Art Dept.  
Laramie, Wyoming  
J 9-A 16; C-1, 3, 5, 6, 9, 12 D

## GOOD NEWS!

# A "Triple Treat" for School Arts Readers

### THE FAMILY CIRCLE NEWS NOTES

You'll find the familiar gray circle on the inside front cover of School Arts — your symbol of exciting reviews of material that you can obtain to enliven instructions. Pictorial maps, portfolios, brochures, booklets, posters — you'll find them all described for you on this page. They're all easily obtainable and inexpensive. Watch the inside cover for clear word pictures of reference items — then send your requests. We'll handle the details.

### HAPPY HOLIDAY

This is the newcomer to our family of "special services," a column dedicated to bringing you the latest news about places to go and things to do. Just name the spot — and we'll do the "detective work," whether you travel by auto, plane, train, or ship. Read the latest travel tips from leading travel agencies. Your scout has his "ear to the ground" for happy vacation news. Look for the flying suitcase—it means HAPPY HOLIDAY News!

### THE FAMILY CIRCLE'S TEACHERS EXCHANGE

Do you want to hear about the latest equipment and materials to make your teaching easier and at the same time more enjoyable for yourself and your pupils? Then watch THE FAMILY CIRCLE'S TEACHERS EXCHANGE. You'll find news of traveling exhibitions, films, booklets, art equipment, contest announcements, as well as news about the activities of leading art educators. Keep "up to the minute" by reading THE FAMILY CIRCLE'S TEACHERS EXCHANGE.

WATCH FOR THESE FEATURES IN EVERY ISSUE OF YOUR  
**SCHOOL ARTS MAGAZINE**



## STUDIO POTTERS!

FOR PERFECT RESULTS

USE Anne Astley's

- ARTEX SLIP—HELPS PREVENT CRAZING!
- ART-CAST MOLDS DURABLE—INEXPENSIVE!
- ARTEX GLAZES NON-CRAZING!

Write Dept. S

Anne Astley CERAMIC STUDIO  
1623 Orthodox St. Phila. 24, Pa.

## TAKE A GUATEMALAN HOLIDAY



### Make design discoveries the "Book Travel" Way

Pedro deLemos, Editor of School Arts, is your guide on a tour to the design-rich land of Guatemala via this book that unites the interests of every art teacher—original design discovery plus picture travel in a beautiful country.

Dozens of photographs emphasizing the design and craft work of Guatemala make GUATEMALA ART CRAFTS an art experience that every teacher and pupil will enjoy throughout the school year. Send your order today and take your Guatemala trip the picture book way. \$3.75

### School Arts Magazine

176 Printers Bldg., Worcester 8, Mass.



## LOU TATE LOOM

Designed by a professional for ease and speed of operation  
• Full 15½ inch weaving width with metal reed and heddles • automatic stop for lace and tapestry weaves • instructions included for fully functional textiles in 64 page booklet—WEAVING IS FUN—1947 model \$16.85

Country Fair—1946—80 pages from Contemporary American Handweavers \$2.00

Country Fair—1947—new textiles and drafts \$2.00

WEAVING IS FUN—1946—64 page instruction book \$2.00

Write for catalog or order from

## LITTLE LOOMHOUSE

Lou Tate, Director

Kenwood Hill Louisville 8, Kentucky

## Craft PROJECTS

### NEW BELT DESIGNS— LEATHERCRAFT MATERIALS



47 Popular Western and Novelty Designs. Full, simple directions on each sheet. Send today! No. 397—only 75c. Also 9 new and different handbags including popular shoulder strap type. Complete portfolio and instructions. No. 331—only \$1.15. Quality Leathercraft Materials and Fittings for 29 years.

Write for Catalog

OSBORN BROS. 223 W. Jackson Blvd. Chicago 6, Ill.



WATERCOLORS  
are transparent

## Jane Snead CERAMIC STUDIO, INC.

1022 CHESTNUT ST

PHILADELPHIA 3, PENNA.

- PERSONALIZED
- SIMPLIFIED

- COMPREHENSIVE
- VETERAN APPROVED

## INSTRUCTION IN POTTERY

FREE CATALOG ON REQUEST

## FELTCRAFT PATTERNS 5¢ Each

Lady's Wallet; Earrings and Pin; Head Bands; Lady's bag; Child's Panda Purse; Change Purses; Baby Booties; Daisy Duck Bean Bag; Bolero; Mittens; Place Cards; Belt and Buttons; Indian Head Band; Beanie; Kangaroo and Rabbit Lapel Gadgets; Alphabet and Numbers; Horse and Hat Lapel Gadgets. Minimum order 5 patterns. Add 5¢ for parcel post and handling. Full list of patterns upon request. Felt in all shades—Craft Books—Sequins

THE FELT CRAFTERS, Felcraft Dept., Plaistow 4, N. H.

## CERAMIC ELECTRIC KILNS

Famous ROGERS make Sizes for Home and School at popular prices.

Use AC or DC current. Some models are Portable. All Guaranteed!

Write for interesting folder

## ROGERS Electric Kilns

20 W. Glenside Ave., Glenside, Pa.



## PLEXIGLAS

THE PERFECT WORKING MATERIAL

Planning a project in PLASTICS? Here's "one-stop" service for all your needs.

**LARGE STOCKS**—Plexiglas sheets from 1/8 to 3 inches thick, sizes up to 2 by 3 feet, clear or colored, transparent or opaque. Tubes, rods and special cast shapes in Bakelite and Catalin as well as Plexiglas. PLUS plastic cements, cleaners and buffing compounds and a large selection of fasteners and findings.

**LOW PRICES**—Quantity discounts given on school orders. New materials only—no reject or used pieces. All sheets masked to prevent scratching.

**FAST DELIVERY**—School orders filled from available stock and shipped within 24 hours. On any items not currently available, you will be notified and the material either back-ordered or filled with an acceptable substitute, whichever you prefer.

**FREE PROJECT PLANNING SERVICE**—The benefits of our experience in planning class projects from kindergarten through high school are yours for the asking. Tell us your ideas. We may be able to save you time and money.

Write for complete price list



## AMACO POTTERY SUPPLIES AND EQUIPMENT

- KILNS
- CLAYS
- GLAZES
- WHEELS



WRITE FOR CATALOG

AMERICAN ART CLAY CO.  
INDIANAPOLIS • INDIANA

## CRAFT LEATHERS

LACING • TOOLS • SUPPLIES

Wholesale • Retail • Catalog • Mail Orders

NATIONAL HANDICRAFT CO., INC.  
30 Frankfort Street New York 7, N. Y.

## ARTS and CRAFTS

SEND NOW  
FOR Free

Catalog lists all items needed for working in plastics, leather, wood, basketry, reed, pottery. Also weaving, printing, and bookbinding. Looms, books, and instruction aids are listed and illustrated. Complete tools and supplies for school, home, shop crafts, and art courses.



J. L. HAMMETT CO., 264 Main St., Cambridge, Mass.  
Please send me a free copy of your Catalog

Name.....  
Address.....  
My School is.....



## Interpretive Costume Design Sets by Rose Netzorg Kerr — \$1.00 each



### COSTUME PERSONALITY CHARTS

A new approach to the study of creative Costume Designing based on Individual Psychology. Personal analysis charts cover Personal Characteristics, Personality, Proportion, Color, Wardrobe and Popularity. Notes are contained for both Teacher and Student.

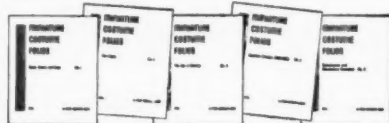
Eight pages and cover, size 8½" x 11".  
No. 526—Price 55 cents. Special prices for quantity.



### CONTOURS FOR COSTUMES

Nine outlines for design costumes to fit figures — average size, short, and tall with slender, regular, or generous bodies. Nine plates ready for class and notebook use.

No. 527  
Price 38 cents



### MINIATURE COSTUME FOLIOS— FOR STUDENT NOTEBOOK USE

History of costume in 60 plates. A series of five miniature folios, size 4½" by 5½", each containing 12 plates. Restyled and redrawn from Interpretive Costume Design especially for student reference and notebook use by Rose Netzorg Kerr. Same titles as large set. Priced at 40 cents each.

Set of five for only \$1.50.

### I21 Egypt, Greece and Rome

This portfolio is richly alive with classic beauty of three ancient countries. Authentic and dramatic backgrounds and decorative accessories furnish a variety of settings. 12 plates, size 7 x 10, \$1.00.

### I22 The Orient

Costumed characters of Araby, Judaea, Assyria, India and China display their costumes in animated poses. Figures are related to harmonizing settings. Recommended for religious education. 12 plates, size 7 x 10, \$1.00.

### I23 The Age of Chivalry

The romance of the middle ages is expressed in the characters of knights, ladies, princes, minstrels and heroes of literature. Revisions include King Arthur and Robin Hood. An ideal portfolio for grade six as well as for high schools. 12 plates, size 7 x 10, \$1.00.

### I24 American Costumes

This portfolio portrays the dignity, charm and naivete of our American scene from Puritan days to the Civil War. Revised to include outstanding head-wear styles. Supplementary material for art, history, literature and home economics classes in high schools. 12 plates, size 7 x 10, \$1.00.

### I25 Renaissance and Elizabethan Costumes

Here are the costumes of the Renaissance and Elizabethan eras. Beginning with the Italian Renaissance, French, Dutch, Spanish and English Costumes of the 16th and 17th centuries are represented. For English literature, Shakespearean drama, art, home economics, in Junior and Senior High Schools, Colleges, and Universities. 12 plates, size 7x10, \$1.00.

Send \$5.00 for  
above set of 5  
or your choice at \$1.00 each.

### FAIRBAIRN PUBLICATIONS

175 Printers Bldg., Worcester 8, Massachusetts

★ ★ *Talens* ★ ★  
WATERCOLORS  
are dependable

## INDEX TO ADVERTISERS

MAY 1947

### ART SCHOOLS—ART INSTRUCTION

Art Institute of Chicago	13-a
Chicago Academy of Fine Arts	13-a
The Claremont Summer Session	13-a
Fashion Academy	13-a
Hill & Canyon School of the Arts	13-a
Moore Institute of Art	13-a
Frank Pack School of Painting	13-a
Penland School of Handicrafts	13-a
Pratt Institute	13-a
Ringling School of Art	13-a
Summer Workshop of Handicrafts	13-a
Traphagen School of Fashion	13-a
Universal School of Handicrafts	13-a

### ART, DRAWING AND PAINTING

Alabastine Paint Products	8-a
American Artists' Color Works, Inc.	10-a
American Crayon Company	Cover 4
Binney & Smith	1-a
Chroma Craft Vocational Service	8-a
Devco & Reynolds Co., Inc.	4-a
Eagle Pencil Company	11-a
Esterbrook Pen Company	2-a
Faber, Inc., A. W.	11-a
Favor, Ruhl & Co., Inc.	11-a
General Pencil Co.	3-a
Hammett Company, J. L.	15-a
Hunt Pen Company, C. Howard	6-a
Spectrom Company	4-a, 8-a
Talens & Son, Inc.	8-a, 11-a, 15-a, 16-a
Weber Co., F.	8-a
Winsor & Newton, Inc.	3-a

### BOOKS AND OTHER PUBLICATIONS

Fairbairn Publishers	16-a
Fairchild Publications	9-a
Foster, Walter T.	11-a
Friendship Press	7-a
Little Loomhouse	15-a
Manual Arts Press, The	9-a
Putnam's Sons, G. P.	9-a
School Arts Magazine	2-a, 13-a, 14-a, 15-a, Cover 3
Studio Publications	9-a
Tudor Publishing Co.	9-a

### CERAMICS, KILNS, POTTERY

American Art Clay Co.	6-a, 15-a
Anne Astley Ceramic Studio	15-a
Revelation Kilns	11-a
Rogers Electric Kilns	10-a, 15-a
Jane Sneed Ceramic Studio, Inc.	15-a

### EQUIPMENT, SUPPLIES AND TOOLS

American Artists' Color Works, Inc.	10-a
Handy & Harman	7-a
Hunt Pen Company, C. Howard	6-a
Metal Crafts Supply Company	11-a
Universal Handicrafts Service, Inc.	11-a
X-acto Crescent Products Co., Inc.	8-a

### HANDICRAFT MATERIALS

American Art Clay Co.	6-a, 15-a
American Handicrafts Company, Inc.	6-a
American Pipe Cleaner Co.	11-a
Blue Rapids Supply Co.	11-a
Chroma Craft Vocational Service, Inc.	8-a
Favor, Ruhl & Company	11-a
Fellowcrafters, Inc.	11-a
Felt Crafters, The	15-a
Fun With Felt Corp.	10-a
Hammett Company, J. L.	15-a
Handy & Harman	7-a
Lily Mills Company	8-a
Little Loomhouse	15-a
Metal Crafts Supply Co.	11-a
Mi-Cluf Plastic Co.	15-a
Osborn Bros.	15-a
Shelart Studios	11-a
S. S. Rubber Cement Co.	11-a
Universal Handicrafts Service, Inc.	11-a
Western Crafts & Hobby Supply Co.	11-a

### LEATHER, TOOLS AND SUPPLIES

American Handicraft Company, Inc.	6-a
Connolly, J. J.	7-a
Larson, Co., J. C.	7-a
National Handicraft Co., Inc.	15-a
Osborn Bros.	15-a

### TRAVEL SERVICE

Maybelle Thompson-Mason	10-a
-------------------------	------

School Arts, May 1947



# SOURCE MATERIAL FOR THE BUSY ART TEACHER

Classified by Subjects in Reference Form

Cat. No.	Books	
AA	Applied Art, Pedro deLemos	\$5.00
	The Art Teacher, Pedro deLemos	6.00
BB	Bookbinding for Beginners, Bean	2.50
CC	Color Cement Handicraft, deLemos	5.00
CAR	Cartooning, Harriett Weaver	2.50
	Creative Art Crafts, Book 1, deLemos	3.75
	Creative Art Crafts, Book 2, deLemos	3.75
	Guatemala Art Crafts, Pedro deLemos	3.75
	Jewelry Making & Design	
	Rose & Cirino	8.95
	Planning and Producing Posters	
	John deLemos	2.75

## Projects and Appreciation

102	Costume Design, History of Egyptian to 1840	\$1.00
756	Decorative Tree Drawing, 12 plates	.75
761	Design Principles, 8 pages	.75
104	Happy Art Projects, 4 sheets, 24"x36"	1.00
	History of Art Chart, 12"x36"	.50
120	Lettering, 21 plates	1.00
195	Master Model Drawing	1.95
760	Plant Form in Design, 16 pages	.75
153	Posters—School Posters, 24 plates	1.50
201	Simplified Modern Design, 26 plates	2.00
763	Tree in Art, 16 pages	.75

## Handicraft Portfolios

202	Art Metal Crafts, 17 plates	\$2.00
109	Block Printing—Pictorial, 17 plates	1.00
116	Leathercraft, Tooled and Modeled, 17 plates, 8 1/2" x 11"	1.00
119	Textile Decorating, 17 plates	1.00

## Time Tested Grade Packets

The Busy Bee Line

Each contains 16 sheets - each sheet carries illustrated ideas for the grades

Easter	.50
Flowers and Springtime	.50
Thanksgiving	.50

## Send Orders to

SCHOOL ARTS, 175 Printers Building, Worcester 8, Mass.  
or to the following school supply companies:

Cambridge 42, Mass. J. L. Hammett Co., Kendall Sq.  
Clearfield, Pa. Kurtz Bros.  
Dallas 2, Texas, Practical Drawing Co.  
Eau Claire, Wis. Eau Claire Book and Stationery Co.  
Kansas City 6, Mo. Hoover Brothers, 922 Oak St.  
Lansing 2, Mich. School Service, 117 Shiloh Ave.  
Los Angeles 8, Calif. Amer. Seating Co., 6900 Avalon Blvd.  
Milwaukee 8, Wis. Eau Claire Book and Stationery Co.  
161 West Wisconsin Avenue  
Newark 8, N. J. J. L. Hammett Co., 380 Jelliff Ave.  
San Francisco 3, Calif. Amer. Seating Co., 207 S. Van Ness  
Seattle 1, Wash. John W. Graham Co., 1111 4th Ave.  
Spokane 6, Wash. John W. Graham Co.  
Syracuse 4, N. Y. Am. Seating Co., 935 W. Genesee  
CANADA — prices slightly higher, Moyer School Supplies Limited, Montreal, Toronto 1, Winnipeg, Saskatoon, Edmonton.

Send me numbers.....

Enclosing \$.....

Or send bill to Board of Education

Name.....

School Address.....

City..... State.....



# Creative Art Crafts

Books 1 and 2

\$3.75 each

Here are two outstanding books, written by Editor Pedro deLemos and bringing to you the latest method of craft instruction, the *Illustrated Step Method*.

**STIMULATING PROJECTS**—It's easy to find the right project for the right time. 500 projects in each book guarantee seasonable, interesting subjects.

**AMAZING VARIETY**—Each book is divided into three complete sections. Book 1 contains information on Toy Craft, Paper Craft, Relief Craft—Book 2 tells how to do Cardboard and Wood Craft, Cloth Craft, Metal Craft.

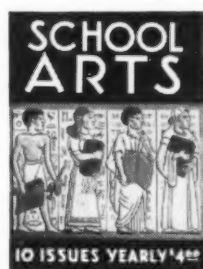
**SATISFYING RESULTS**—Pupils are sure to achieve success and acquire skills with this "double check" method of written and pictured instructions.

Send \$7.50 today for your two-volume, 1000 project library of Creative Art Crafts, Books 1 and 2, by Pedro deLemos.

## SCHOOL ARTS MAGAZINE

175 Printers Building

Worcester 8, Massachusetts



## Subscribe to SCHOOL ARTS This Easy Way!

The simple act of clipping, signing, and mailing this coupon brings you 10 idea-packed issues of SCHOOL ARTS... starting with the next number and covering the entire school year.

Prepare for next year today... only \$4.00 brings you 360 pages of illustrated art teaching articles, ideas, instructions, and reference sources. Send to SCHOOL ARTS MAGAZINE, 175 Printers Bldg., Worcester, Mass.

Please enter my subscription to SCHOOL ARTS.

☐ Enclosed find \$4.00

☐ I will pay within 30 days

Name.....

Address.....

City.....

State.....

School affiliation.....

# PRANG Water Colors

... unsurpassed in excellence  
for 75 years!

... Famous for  
**BRILLIANCE**  
**SMOOTHNESS**  
**TRANSPARENCY**  
CLEAR, ACCURATE BLENDING  
SUPERB MIXING and MATCHING

2ND PRIZE  
Scholastic Contest

Artist:  
Rene Pinchuk  
12A—16 years  
Cass Tech. H.S.  
Detroit, Mich.



**PRANG**  
OVL-8

The most practical  
water color box  
ever designed

**PRANG**  
NO. 16 BOX

16 clear,  
sparkling colors

## PRANG Tempera

... exciting colors that glow  
with life and beauty.

Traditionally known everywhere as  
"The Better Show Card Color."

Students appreciate its opaqueness—the velvety-smooth texture that dries quickly and does not crack or flake. Prang Tempera is unexcelled for pictorial painting, poster work, costume designing, stenciling, staining wood, craft decoration, finger painting.

Send today for FREE Prang  
Water Color Booklet, Prang  
OVL-8 folder, and new Prang  
Tempera Color Chart.

Dept. SA-29

1ST PRIZE  
Scholastic Contest  
Artist: Dan Toth  
12A—17 years  
East Tech. H.S.  
Cleveland, Ohio

THE AMERICAN  CRAYON COMPANY  
1706 HAYES AVENUE, SANDUSKY, OHIO  
NEW YORK SAN FRANCISCO DALLAS